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**THE SIKH SANSAR:** *Sansar* means universe. Traditionally the material universe has been considered an "illusion" (*Maya*). The Sikhs consider the material universe as a manifestation of the cosmic spirit. This journal will attempt to present both the material and spiritual aspects of Sikh culture.

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## Guest Editorial

THE SIKH SANSAR  
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For the first time in the history of journalism a systematic attempt is being made to record the significant contribution made by Sikh Artists, Sculptors, Architects and Artisans in the Punjab and elsewhere. No concerted effort was ever made by any Author or Historian and so far no one has tried to write anything on this aspect of achievement of the Sikhs which has glorified the pages of Sikh history and beautified the Punjab with architectural monuments. In fact, Indian historians in general have no ethos for the history of aesthetic ideas or taste which we find in the European or American historians. Secondly, the *chroniclers* of the Punjab were primarily concerned with the feats and adventures of military importance and exploits of political expediency. But the recording of artistic activities which caught the attention of the ruling class in the 19th and 20th centuries, was never taken up by any writer of the Punjab history. More precisely we may call them the specialists of Sikh history.

Although some casual efforts were made by a few scholars like Dr. Anand K. Commarswamy, Dr. W. G. Archer, Dr. Mulk Raj Anand and lastly Dr. B. N. Goswamy, but so far as the establishment of clear-cut demarcation of Sikh Art is concerned it is still to be achieved. There is still a strong wind of opinion in a segment of scholars that there never existed any Sikh School of Art. Yet, there is another section of intelligentsia who claim to prove that there was a definite school or movement or 'Kala' which flourished under the magnificent monarch of trans-Sutlej region namely Maharaja Ranjit Singh. We are in possession of some very positive visual evidence regarding the existence of an atelier of artists in the court of Maharaja Ranjit Singh and his successors.

Apart from the art activities that held the heart and mind of Lahore Darbar, some very important work of painting and architecture was done in the erstwhile princely states of cis-Sutlej Region known as 'Phulkian' States. The most prominent among these was the House of Patiala where artists, writers, musicians and sportsmen got all sorts of encouragement right from the era of Maharaja Narinder Singh to that of the last ruler of Patiala Maharaja Yadvindra Singh. If we deny this fact we would be making an unexcusable error of historical writing on Art.

Coming to the 20th century activities in Art and architecture, many remarkable and commendable achievements have been made by Sikh artists, sculptors and architects. Some of these shall find their well-deserved position through the columns of The Sikh Sansar. It is fervently hoped that the Sikh intelligentsia all over the world would appreciate this project of serialisation of Art activities of Sikh creators of the past as well as of the present era. Secondly, it would serve the purpose of building up a reference material and research tool on Sikh Art and architecture for future scholars.

Currently we do not possess any library material which may be known as classified and well-documented research knowledge cloistered around the subject. This pertinent need shall be fulfilled through the columns of 'The Sikh Sansar' with the generous help of genuine scholars of Sikh Art spread throughout the world. I consider it my proud privilege to thank all the authors who have so graciously and spontaneously responded to my call for contribution on Sikh Art. I hope they would continue to cooperate in the same spirit in the future.

We are particularly indebted to Professor R. P. Srivastava who is Head of the Department of Fine Arts, Government College for Women, Patiala, Punjab, India, to be our Guest Editor for this issue of the *Sikh Sansar*.

R. P. Srivastava, Professor,  
Patiala, India



## SIKH PAINTING — PROSPECTS & RETROSPECTS

By Prof. Rajendra Bajpai\*

The Sikh Renaissance that ushered in the second quarter of the nineteenth century in the Punjab brought in its wake a fresh flowering of portrait painting, quite unique in the whole realm of Indian Painting. Though primarily devoted to agriculture, engineering and industry, the Sikh community has, without the least shadow of doubt, contributed their mite to the growth and development of Art in India, specially under the powerful regime of Maharaja Ranjeet Singh and his less fortunate but more patronizing successors like Sher Singh and Dalip Singh.

Portraiture has been the dominant feature of the Sikh painting. All pomposity and valour, and the martial spirit of the Sikh community in the Punjab is vividly reflected in the portrait studies made by the artists of the Sikh court. In fact, it reminds one of the ancient Roman art that stands for propaganda and publicity, grandeur and dignity. Maybe, on a reduced scale, but the same spirit seems to have been the fountain-head of inspiration of almost all Sikh painting. Dominant representation of the royal dignitaries and the heroic characters in the whole range of the Sikh painting is an eloquent and convincing testimony to this fact. Genre themes too appear but very rarely. Thus it is out and out an aristocratic art in its tone and tenor, that flourished, like the Mughal painting, under the royal patronage of the Sikh Kingdom founded by Maharaja Ranjeet Singh. These portraits, mostly of Maharajas, following in quick succession after Maharaja Ranjeet Singh, betray some European Stamp in treatment while retaining the essential characteristic features of the Pahari Painting.

W.G. Archer, one of the most distinguished authorities on Indian Art, traces a very close identity between Scot and Sikh. And painting is no exception. "*Like painting of Scots*" he observes "*Sikh painting is chiefly an art of portraiture.*" Of course, no intimate scenes of daily life, no mythological or legendary romances form subject-matter of Sikh painting, except portrait studies. Why this exclusive devotion to portrait painting alone? The reason is not far to seek. Sikhs assumed separate entity

from Hindus but they had no traditional mythology of their own to inspire their pictorial compositions. Hence the artists of the Sikh Court concentrated exclusively on portrait painting. One more very powerful factor responsible for the one-sided development of the Sikh art was the frowning attitude of their religion toward art. Somewhat like Islam, Sikhism was hostile to art but not to the extreme. No doubt, the Sikh art has completely dispensed with the Hindu scriptures that inspired the Rajput and Pahari painters and provided them with an inexhaustible source to explore for their infinitely varied themes of painting. The Sikhs had before them the gallantry of their heroes for glorified representation in art. "Apparently, the vainglorious Sikh noblemen and generals" writes Dr. Anand "wished to have their features immortalized." And they did succeed tremendously well in this direction. Not until the establishment of the Sikh stronghold during the regime of Maharaja Ranjeet Singh (1803-1839) we come across any specimen of truly Sikh art, although mural painting in crude form on walls of houses in the Punjab plains have been a common feature in the eighteenth century.<sup>1</sup> The Sikh art thus came into being with the Sikh Kingdom and, flourishing for a brief spell of time under Ranjeet Singh's effete successors, finally languished with the dissolution of the Sikh Kingdom in 1848. During this short span of time the genius of the Sikh art has found ample expression. A very good collection of work of this period is gracing the galleries of the Victoria & Albert Museum in U.K. Archer very emphatically asserts:

*"... No one can assess the Sikh attitude to painting without appreciating the character of Ranjeet Singh...."*

It may not be out of place to recall that around 1800, *Guler* and *Kangra* flourished as the principal centres of *Pahari Schools* of paintings; catering to the needs of Rajput princes and deriving their themes for composition mainly from classical mythology and romantic poetry. The rise of the Sikh power in the Punjab plains under Maharaja Ranjeet Singh and growing interference in the affairs of the neighbouring hill-states, ultimately culminated in complete

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domination of the Sikh authority over them. Even Raja Sansar Chand, reputed patron of art and culture, had to succumb by 1809 to the onslaught of Maharaja Ranjeet Singh. Guler, Kangra, Kotla, Nurpur came progressively under complete control of the Sikhs. Artists from these centres moved to the Sikh court at Amritsar and Lahore for patronage and moulded their art to suit the requirements of their new patrons. And, after the death of Raja Sansar Chand, Sikh influence became all the more conspicuous throughout and many a talented Sikh painter emerged. "In the Punjab, at Lahore and Amritsar," writes Percy Brown "the productions of several Sikh painters found favour at the end of the nineteenth century, their work having a strange mixture of the East and West. One, Kapur Singh, painted a large number of figure subjects, miniature in size, and showing a very fair knowledge of drawing and considerable action."<sup>2</sup> This artist was distinguished and highly accomplished and may be hailed as representative of the Sikh School. There was another Sikh painter of considerable merit in the Sikh painting Court, named Kishan Singh who excelled in the painting of lovely damsels on glass, so remote a phenomena in the realms of Sikh art.

The Sikh School coincides with the Sikh Kingdom. The credit for establishing this Sikh Kingdom with its strongholds at Lahore and Amritsar goes solely to Maharaja Ranjeet Singh. But he extended no patronage to art. Rather he was indifferent to it, so much so that he never entertained the idea of his likeness being recorded by painters. Thanks to the persuasion of the then Governor-General of India, Mr. Bentinck, the Maharaja agreed to give a sitting for the first time to a Delhi painter named Jiwan Ram who accompanied the Governor-General to the Sikh court at Lahore. What was the cause of this insuperable aversion to portraiture? The question arises in the mind naturally. Answer is quite simple. Ranjeet Singh's face was badly affected by pocks. It happened to be pitted with prominent pock-marks. And, to add insult to injury, he had his left eye disfigured as a result of the said infection. Naturally, any person suffering so much at the hands of nature should be reluctant to sit for portraiture. We can understand and appreciate this attitude quite sympathetically. It is indeed a strange coincidence that the greatest figure of the Sikh kingdom should have been so indifferent to the art of portraiture which was the forte of Sikh painting and the most distinguished contribution of the Sikhs painting and the most distinguished contribution of the Sikhs to Indian art. Maharaja's abhorance, however, relaxed later on and he allowed one or two painters occasionally to record his likeness.

We come across several portraits of the Maharaja Ranjeet Singh, some highly idealized, some matter of fact and some rather too crudely done, ruthlessly exposing all the disfigured topography of his countenance. He appears at his best in some of the equestrian portrait studies which are invariably in profile. An attendant holding a canopy, the traditional signia of royalty in India, over the Maharaja, is seen walking alongside. Occasionally he has been painted conversing with dignitaries and saints too. Some of his bust studies, on the other hand, present horrible looks, indeed! The artist has not faithfully rendered his facial features but exaggerated the appearance of pock-marks and the disfigured left eye so uncharitably, indeed! Still, we are happy to see a number of paintings, drawings, glasses and woodcuts of the Maharaja in spite of the indifference shown by him to the painter's art.

There is an important painting depicting the Funeral of Maharaja Ranjeet Singh, perhaps done from memory. The dead body of Maharaja is lying atop the Sandal pyre, surrounded by his four Ranis and seven slave girls who are shown committing 'Satti' in order to have eternal association with their Lord even in the life hereafter. The picture, though representing historical event, is not charged with air of gloom, pestilence and melancholy which is quite natural on such mourning occasions. The Ranis' countenances are not tense with anguish. They appear rather calm and quiet!

Though after the death of Maharaja Ranjeet Singh, the Sikh Kingdom started dwindling away, still some of his successors showed very keen interest in painting. They patronized art and artists. It is due to the credit of these patrons that we have left to us a good collection of portraits of some of the most outstanding figures of the Sikh royalty. It is surprising, of course, to see so many portraits of Maharaja Ranjeet Singh in the Sikh Art. In these paintings he has been depicted in various different positions—in one seated on a chair discoursing with a person; in a second skipping into a dialogue with a lady, in a third riding a stallion; in a fourth sitting in Durbar surrounded by courtiers and retinue and listening to petitions. But in these pictures he has most frequently been represented on horseback. It is in these 'equestrian portraits' of his that we see him at his best.

Equestrian portraits of Sikh Gurus have also been rendered. Of particular note is the one of Guru Gobind Singh, now in the Victoria & Albert Museum, London. Portraits of Maharajas that followed in quick succession after Ranjeet Singh are equally numerous in the Sikh art, specially of Kharak Singh, Anang Singh, Dhyani Singh, Suchet Singh, Hira Singh,

Sher Singh, Nau Nihal Singh, etc.

Verily, portfolio of the Sikh Art abounds overwhelmingly in portraits of these and other dignitaries of the realm. These are, with the solitary exception of those painted by European masters at the Sikh court, all in profile, some very elaborate and painstaking studies and some only summarily treated. But a glance at them brings back to memory the most distinguished and outstanding stalwarts of the Sikh kingdom founded by Maharaja Ranjeet Singh. An excellent portrait study is that of Maharaja Gulab Singh, now in the Victoria & Albert Museum. This may be hailed as the most perfect piece figuring among the portraiture produced by the Sikh art. Maharaja Ranjeet Singh's son, Raja Sher Singh was the first Sikh ruler to extend liberal patronage to Kangra painters after the demise of their celebrated patron Raja Sansar Chand. Numerous portraits are, therefore, forthcoming of this new ruler in the Kangra Kalam. In these portraits he looks gentle, calm and serene. And after the death of Raja Sher Singh, there was a flowering of large-scale portrait painting for a short period around 1845. "But most of the portraits" according to Dr. Mulk Raj Anand "are attempts at glorification of the new masters, mechanically contrived to show grandeur, without much sincerity of feeling<sup>3</sup>." Unfortunately, the political developments soon eclipsed the cultural prospects. In 1848 the British declared war on Sikh kingdom, won and annexed their territory. The school of portrait painting flourishing so far under the patronage Sikh court thus became disintegrated with the liquidation of the Sikh Kingdom.

The Sikh art has to its credit besides preponderating portraiture, religious compositions, gouaches, drawings, Ivories, wood-cuts and illuminated manuscripts as well. But next to portraiture, artists concentrated on compositions frequently depicting their 10 Gurus. Some of the pictures show refined treatment with all the touch of delicacy and refinement so characteristic of the Pahari Schools, while others stand only very summarily treated. There breathes an air of sanctity and serenity around these august personages though their facial features have largely been delineated from traditional accounts, not on actual observations. And some of the inconsistencies in them become quite obvious particularly when viewed in the historical perspective. Guru Nanak, the first and foremost of Gurus and the founder of the Sikhism, happens to be portrayed along with Guru Gobind Singh, the last of their 10 Gurus. Moreover, in these historical compositions, except the Sikh personages portrayed, all else appear suffused with the Guler colouring -

the landscape, setting in the background, etc. This amalgam of the Sikh and the Guler elements could be better appreciated if viewed in the light of the political developments of the period. Before the establishment of the Sikh stronghold in Guler and Kangra, the hill artists catered exclusively to the needs of the local Rajput princes. They represented Rajput culture but afterwards, with the Sikh domination, they seem to have attempted a synthesis between the Rajput and Punjabi outlooks. What strikes at the first glance is a Sikh dignitary replacing the Rajput prince.

In addition to the religious compositions, we also come across occasionally scenes of social functions like Sikh priest presiding over a Wedding Reception rendered in paintings. Interest in private life is equally marked. Composition depicting 'Sardar Drinking With A Lady' or 'Youth In Sikh Dress Dallying With A Lady' under overcast sky reflect the romantic moods, gestures and emotions. But such compositions are few and far between. Paintings of Durbar scenes are more significant. It is in these that the genius of the Sikh artists could be seen in its full bloom. The painting of the historical "Lahore Durbar," that was held in 1846, is pretty impressive in which the Sikh court appears with all the attendant paraphernalia of the royal pageant along with the then Governor-General of the British India.

The illustrated and illuminated manuscripts of 'The Guru Granth Sahab' are acclaimed as another distinguished contribution of the Sikh art. These hand written and profusely illuminated books vary in bulk and sizes infinitely. Right from the small, mini pocket book editions of modern times up to two heavy and giant size editions such as the one in the National Museum, New Delhi, were prepared by the scribes of the Sikh School. Several of these have been very elaborately rendered and show their dexterity in the art of Calligraphy. They are fairly widely distributed in the museums. "Some copies of The Guru Granth Sahab or Sikh Scriptures" comments Dr. Coomaraswamy "are magnificent examples of calligraphy, fairly well illustrated." The skill and dexterity accomplished by the scribes as observed in these holy books is striking. Ranging from finest minute characters of Calligraphy up to very bold ones, are all to be seen, illuminated by profuse use of gold and silver inks, and illustrated here and there with miniatures. But the most astounding feat in the art of calligraphy is to be seen in the regal inscription engraved comparatively recently on a single grain of rice by a Sikh artist now on display at the Patiala Museum. The writer personally visited and studied with magnifying glass



and was baffled to see the minuteness of finish in the inscription rendered. Besides these, there are also Lithographs, Woodcuts, and Glasses in which we most frequently see the outstanding figure of Maharaja Ranjeet Singh represented. There is an excellent study of the 'Maharaja in Durbar' and 'Twelve Heroes' in Woodcut also. Very occasionally we see interest in the genre themes as well, like 'Two Cultivators,' 'Two Akalis,' 'Sikh Lancer,' or 'Sikh Groom with A Horse.' But these are insignificant as bulk of the Sikh art remains aristocratic in character.

So far as the technical traits of Sikh painting are concerned, these lean heavily on the Pahari art, specially of Guler and Kangra valleys. The same refined draftsmanship of Kangra School, the same delicacy of treatment and finesse are reflected vividly in their paintings. But, at the same time, there are some special features too observed in their works which could be very convincingly acclaimed as the unique Sikh contribution. For instance, introduction of canopy over the head of the royal dignitary. And absence of the traditional 'hookah' altogether before them which is so frequently seen before the Rajput princes painted in the Pahari miniatures. Smoking, drinking, it may be recalled, were prohibited for the Sikhs. "Many of the Kangra Sikh paintings" observes Dr. Coomaraswamy "are identified by unshaven faces, never seen in Pahari art." Again, in contrast to the Pahari miniatures, the painters of the Sikh Court introduced Sikh turbans and other features characteristic of the Sikhs as an integral part of their compositions. The damsel dancing through the Rajput and Pahari miniature and forming the central attraction is altogether missing in the Sikh art. In the whole gallery of Sikh portraits there is overwhelming dominance of the masculine faces. Lady's faces are seldom seen. They are very few and far between. This again reflects the spirit of gallantry and heroic grandeur inspiring the Sikh art.

The style, of course, is traditional. "Barring a tendency to simplification, a harder firmness, an almost total boycott of feminine" aptly observes Archer "it was Guler like in its fine and sensitive lines, its use of pink borders and blue margins." Even in portrait studies, the native artists of the Sikh court relied more on conventional rather than realistic approach. The faces present the profile view as in the Rajput, Mughal and Pahari art. Full or three-quarter representation of the face is a rare phenomena in the Sikh art. The faces painted look more like an image rather than portraits done in the right earnest. Of course, those rendered by

some of the European artists at the Sikh Court present the frontal view of the sitter like the one of the "Maharaja Dalip Singh on Throne." No shadows are seen except slight toning and modeling. Flesh tints have been applied with smooth clarity. Garments, turbans, Chair, Sword, Shield, etc. all have, however, been faithfully rendered.

The Sikh Art and all its achievements have been viewed from different angles. Goetz, an eminent authority on Art, traces its origin in the late form of Kangra painting. He emphatically states: "... there was no room for Rajput romanticism and mystic symbolism..."<sup>4</sup> Dr. Mulk Raj Anand too has almost in the same vein written that since painters came from the Punjab Hills, "Therefore, the paintings of the early 19th century, under Sikh patronage, cannot be called Sikh painting, though some Sikh artists were involved..."<sup>5</sup> But Dr. Coomaraswamy, nevertheless, recognizes the entity of a Sikh School: "and there exists" he observes "a corresponding group of paintings, ranging from about 1750 to 1850 which may be described as of the Sikh School."<sup>6</sup> On the contrary, Karl Khandalwala, another distinguished authority on art, has but very poor impression of the Sikh School. "All the might of Ranjeet Singh's sword" runs his caustic comment "could not enable him and his parvenue court to create a school of painting even fairly comparable to the Schools of Basohli, Guler, Jammu and Kangra."<sup>7</sup>

Authorities may differ with the achievements of the Sikh School that flourished under Maharaja Ranjeet Singh and his successors but none can with the accomplishments of Amrita Sher-Gil (1913-1941) who appeared in the horizon of Indian Art in the thirties of our twentieth century with a new message and vision, with a new technique and palette. Although in her time she too was censured and condemned by her contemporaries in India, particularly of the Revivalist School, which branded her as a charlatan. But today she is acclaimed as one of the greatest painters and precursors of modern Indian art. Inspired by the art of Cezanne and Gauguin, she attempted a synthesis between the modern technique and Indian subjects and introduced a novelty in Indian Art. She has a vision, a mission and attempted to realize that with a revolutionary zeal. But the contemporary society was incapable of understanding her message! She was very candid about her aim: "I realized my real artistic mission then" she explains in no ambiguous terms "to interpret the life of Indians, and particularly the poor Indians, pictorially," elaborating her point she further observes "to paint those

silent images of infinite submission and patience to depict their angular brown bodies, strangely beautiful in their ugliness, to represent on canvas the impression their sad eyes created on me." And finally she sums up in a sentence. "I want to be an interpreter of the atrocious physiological misery that abounds in our country."<sup>8</sup>

Only when viewed in the light these touching observations of the artist that the figures visualized in her paintings could be appreciated and admired, with their full import and meaning. The poor, innocent, pestilence-stricken village-folks and their hungry looks smitten with frigid pity, bleak miseries and untold sufferings as observed in "Three Girls," "Hill Men" or "Hill Women" and in several other compositions are so touching and moving, indeed! These are perfect realizations of her cherished vision. Behind these figures one can also perceive the personality of the painter vividly reflected, her large sympathising heart full of compassion and the milk of human kindness for the suffering multitudes prepondering in the Indian countryside. If "art is communication," as Tolstoy held, Amrita Sher-Gil stands for it first and foremost!

And her technical achievements in painting were greater still! Her approach was revolutionary in applying colours on to her canvasses. It is in this sense that she was pioneering, showing a new approach in rendering her pictorial compositions. These innovations appeared foreign and unpalatable in the revivalist atmosphere of her time. But she thought only the modern Western technique was suitable for expression and communication of her vision. So she went ahead with her new mode despite all adverse criticism. "To interpret them with my own technique" . . . she herself states expressly "though not technically Indian in the traditional sense of the word, will yet be fundamentally Indian in spirit."<sup>9</sup> Stark simplifications in rendering forms and of use flat colours in her compositions are unique. Yet there breathes an air of Indianness around them. Her two great masterpieces "The Toilet of the Bride" and 'Brahmacharies,' in the National Museum, New Delhi, are so characteristically Indian in spirit, though the simplified treatment of the figures reminds of Tahitian Girls painted by Gauguin. Today she shines like a Pole-Star in the firmaments of Indian Art. Many Indian artists derive inspiration from her. Her distinguished contributions have not only enriched the great heritage of Indian Art but also have added a new dimension to it and shown a new direction to the contemporary painters.

Indians in general, and Sikh community in

particular, have every right to be proud of her pioneering achievements specially in the face of bitter criticism of both the press and public of her time. She died young, when but 28, still she has left behind her those crystalized and distilled visions of intimate scenes of Indian village life which have immortalized her in the annals of art. Her creative genius would have certainly done wonders had she been allowed the normal span of life, had the cruel hand of death not snatched her away from us so prematurely. Nevertheless her contributions to the growth and development of modern idiom in Indian painting have been immeasurable. She lived, gave Indian art a new direction and disappeared dramatically, almost like a legend. What she accomplished in such a brief spell, have not been achieved by many others even during a full span of life. Beside her, we have another great Sikh in Dr. M.S. Randhawa, a retired I.C.S., who is a renowned scholar and distinguished connoisseur of Indian art and has made pioneering contributions to awaken new interest in appreciation of Indian art, specially in the Pahari miniatures by bringing to the lime-light many an aspect that remained undiscovered so far. His achievements on the theoretical plane of Indian art match very well with the accomplishments of Amrita Sher-Gil in the practical field of Indian painting. Their contributions have been complementary as, collectively, they embrace both the theoretical and practical aspects of Indian art, making the picture a compact unity as a whole. "In nineteen thirties" remarks Dr. W.G. Archer "a Sikh painter, Amrita, made a pioneering contribution to modern Indian art, and in the nineteen-fifties and sixties, it was the Sikh writer and Scholar, M.S. Randhawa, who inaugurated a new phase in Indian art appreciation."<sup>10</sup> We bow in high esteem to these two most illustrious figures produced by the Sikh community in modern India whose pioneering contributions have immortalized them in the realms of Indian art once for ever.

1. Dr. Coomaraswamy: 'Rajput Painting'
2. Percy Brown: 'Indian Painting'
3. Dr. Anand: "Album of Indian Painting" p. 167
4. Goetz: "Art of India."
5. Anand: "Album of Indian Paintings."
6. Coomaraswamy: "Rajput Painting"
7. Karl Khandalawala: "Indian Miniatures."
8. Sher-Gil: 'Story of My Life.'
9. Archer: 'India & Modern Art' - p. 97
10. Archer: "Painting Under the Sikh."

## THE SIKH SCHOOL OF ART AND ARCHITECTURE

\*(S. Bhan Singh M.A., LL.B.)

The Sikhs School of Art and Architecture has developed from the blending of the Kangra and the Moghal styles. The synthetic treatment of both has resulted into what we term as the Sikhs School.

The founder of the Sikhs School of Paintings was S. Kehar Singh Artist who lived in the times of Maharaja Ranjit Singh. Besides Maharaja Ranjit Singh, Kanwar Nau Nihal Singh and Maharaja Sher Singh patronized many artists like Kehar Singh, Kapur Singh and Hira Singh.

But as far as the origin of Sikh School of architecture is concerned we cannot link it to a specific person in Sikh History. The reason for this appears to be the supreme spirit of devotion working in the minds of the craftsmen who dedicated their heart and soul to their efforts. But so far as the theory of synthetic origin of the School is concerned, we do learn from Sikh History that even the Sikh Gurus preached such a view in their religious discourses. We find a number of references in Gurbani and Janam Sakhis to that effect. In Marguerite Allen's words:

"Sikhism, as established by Guru Nanak, not only offered many new spiritual aspects to its followers but also formed something of a synthesis of the then warring religious - Hinduism and Islam. Guru Nanak's creed was the one-ness of God and the brotherhood of man. His famous cry was, "There is no Hindu, no Mussalman," and under this banner he sought to emancipate women, free men from the scourge of caste and bring people of all faiths together under the fatherhood of God."

(The Golden Lotus of Amritsar - Page 4)

The Sikh Gurus were themselves great builders and had given definite shape to the style in architecture. Guru Nanak had built Kartarpur (Ravi) after his own concept of Temple architecture. Guru Amar Das built the Baoli and Temple at Goindwal (Amritsar). Guru Ram Das added Santokhsar and Amritsar Sarowar and founded the town of Amritsar, while Guru Arjan Dev Ji built the Harimandir and the Tarn Taran. Guru Hargobind Sahib built the Akal Takhat, Lohgarh, Kartarpur (Jullundur) and Kiratpur. Gur Tegh Bahadur founded the town

of Anandpur Sahib at Mekhowal. Guru Gobind Singh built many Sikh temples and forts such as Kesgarh Sahib, Anandgarh, Lohgarh, etc.

For Sikh art and architecture both we must look to the Harimandir (the Golden Temple) Amritsar which is the capital of the Sikh religion and a great centre of fine arts. Poetry and music i.e. Gurubani and Kirtan were bestwed to it at its very inception; and Sikh School of Art and Architecture has also flourished here.

### *Sikh School of Art*

Art of the Golden Temple pertains to the Sikh School of Art. Bhai Kehar Singh was the originator of this School of Art. His nephew and pupil, Bhai Bishan Singh worked in the Golden Temple for a number of years and his grandsons Bhai Nihal Singh and Bhai Jawahar Singh (sons of Bhai Bishan Singh) and Mohant Ishar Singh also devoted a long time on the frescos of the Golden Temple.

In Sikh School of Art, the artist depicts the objects in their real forms by means of shades. This School has made a great contribution in the art of Chitrakari, a number of varieties of which can be seen in the Golden Temple - such as fresco painting, inlay work, Gach work, Tukri and Munavat etc.

Works of frescopaintings are seen in the Golden Temple in the corridors, on pillars and window overhangs on the first floor, above Har-Ki-Pauri, in the upper storey room and on the sides and roofs of stairs. On the first floor most of the work is renovated by Bhai Atma Singh and Bhai Harnam Singh Naqqash. The works in the window ceilings are designs painted by Muslim artists hailing from Chineot.

The old artists used indiginous colours made by themselves for fresco paintings. But the repairs and retouchings have been done in oils. A cursory glance would show that the old-works are definitely superb as compared to the retouched ones but the old pieces are not being preserved while the fresh designs and drawings made on the lines and patterns of the old artists are being preserved in glass frames.

Fine frescos were found above Har-Ki-Pauri where on the northern side was the painting of a plant (bush) by Bhai Gian Singh Naqqash and on the southern side some by Bhai Nihal Singh and Bhai Jawahar Singh, the great fresco painters. These works were superb pieces of fresco painting but all of these have been retouched.

\*S. Bhan Singh, Ex-President All India Sikh Students' Federation; Advocate, Legal Advisor, Shiromani Gurdwara Parbandhak Committee, Amritsar is also Curator, Central Sikh Museum, Golden Temple, Amritsar. Being a keen aesthete of Sikh Art, he has developed a unique museum of Sikh history in Durbar Sahib.



In these fresco paintings and in the corridors one finds vines, plants, flowers, leaves, cranes, lions, pea-cocks, fish and moths, etc. finely depicted. Gharwanjh (stands and dehins) showing cobras, lions and elephants clutching one another are drawn carrying flower vases in which fruits and fairies have been depicted. Human faces have rarely been shown. There is one fine painting of Guru Gobind Singh and Five Beloved Ones on narrow stairs. This painting is from the times of Maharaja Ranjit Singh who commissioned an artist from Kangra, whose grandfather's painting of Guru Gobind Singh was lying with Raja Sansar Chand of Kangra, to execute this work and got this fresco made after the original. This is one of the finest specimens of fresco paintings. Guru Gobind Singh has been shown riding a horse, two Sikhs are moving ahead of him, one holding the falcon and the other the flag and followed by one Chavar Carrier and three of the Five Beloved Ones. The picture is representative of the perfection of the artist.

Floral designs of Bhai Gian Singh Naqqash can be seen up to a height of about six feet in upper storey room below the dome. Bhai Mehtab Singh and Bhai Harnam Singh's art is preserved in the wider stairs. The old Bungas of Sri Darbar Sahib, which have been demolished were the repositories of splendid paintings of important events of Sikh History. Signs of such fine paintings are visible even now on the walls of Ramgarhia Bunga especially on the pillar facing the Dukh Bhanjani shrine where pictures of Maharajas and princes may be seen. But it is a pity that these are vanishing.

Inside the main Darshani Deori where marble slabs have been fixed, Mohant Ishar Singh's fine paintings were depicted, which were appreciated by art critics with one voice but alas these have also disappeared.

On first floor of Sri Akal Takhar and on the entrance walls of Baba Atal fine paintings depicting various events of Sikh History, anecdotes of Janamsakhi and Hindu mythology are painted. These are also very fine pieces of art.

Gach-work has been done on the first floor above the Har-Ki-Pauri. This is the art of Bhai Nihal Singh and Bhai Jawahar Singh artists. Here one finds verses of Gurubani written in gach (plaster) by Bhai Gian Singh Naqqash who had repaired some old designs also in this Balcony.

Ornamental plaster-work is also found here above the Har-Ki-Pauri where incessant reading of the old hand-written volume of the Guru Granth Sahib continues through-out the year. Fine glass-work is also seen here as well as above the main worshipping place.

Munavat of fine quality is also seen in the Golden Temple. It is done on the pillars, and arches on the first floor and is visible while entering the main Temple and looking above the copper fencing. That is the work of a famous artist, Bhai Bishan Singh. His own writing on a pillar on the southern side bears testimony to its authenticity. This work though about 150 years old, looks quite new. Time has not affected its glitter. The golden colouring given to it befits the environment.

Munavat in stone is also found in the Golden Temple. On both sides in the Deodi and Har-Ki-Pauri specimens of Munavat in marble are seen. Fine flower plants and insignias of the Sikh Regiments who have sent contributions for the work, have been depicted in white marble splendidly.

Copper decorations covered with gold leaves are predominant in the Golden Temple. On all the four walls of the main Temple, carved copper plates may be seen above the marble slabs up to the parapet. Plants, vines and flowers have been drawn finely and the plates are covered with gold leaves. Such work is also there on the ceiling of the first roof and beautiful designs are found on the parapet of the upper storey. Outside the main Darshani Deodi busts of Guru Nanak, Bala and Mardana have been drawn on a big copper plate covered with gold leaves. Similarly *chittar* of Guru Nanak, Bala and Mardana has been depicted on the wall of the main temple building facing the bridge. Just above the cornice on this side is a grand depiction of Guru Gobind Singh Ji, riding a horse and followed by a Sikh holding a Chavar and headed by a flag held by another Sikh. In the Har-Ki-Pauri above the marble section such copper work is also found; in the arches in the main temple a number of verses of Guru bani are also written on copper plates.

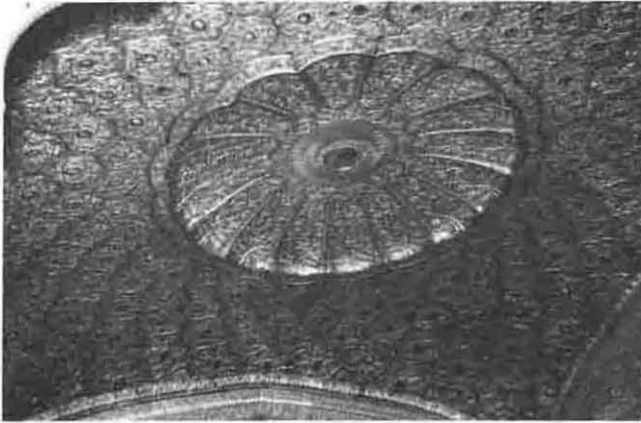
Inlay work (Jaratkari) of precious and semi-precious stones in marble is very import here. This fine work figures all around the four walls of the Golden-Temple up to a height of about 8 feet. These are probably the most beautiful pieces of mosaic. Amongst these are some very fine art specimens. Trees, fruits, vines, reptiles and birds have so finely been depicted that one is wonder-struck by the fineness of work. Foreign visitors and art critics very much appreciate these inlaid designs. The artists have shown their adeptness in selecting stones matching in colour to the object depicted and hair thread fineness has been shown.

Besides the four-walls of the Golden Temple four additional beautiful works are in the Darshani Deodi - two on each side. Inlay work is also found outside the Darshani Deodi along the door-sides.

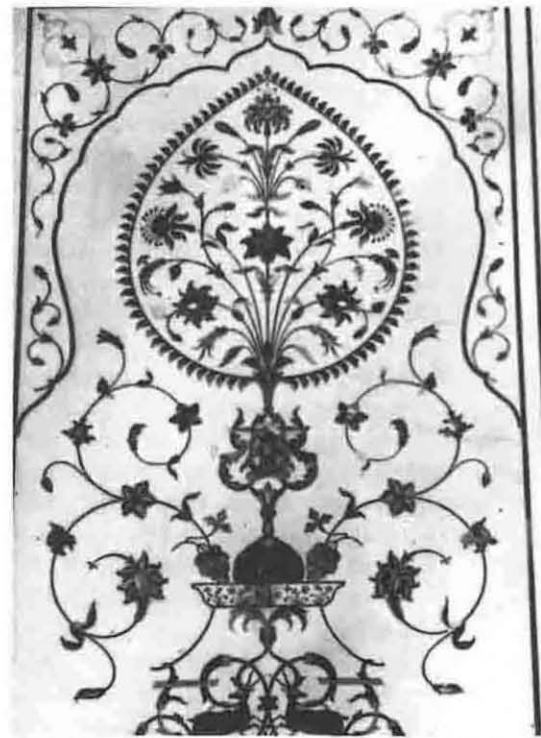


The various types of stones used may be described as Jades.

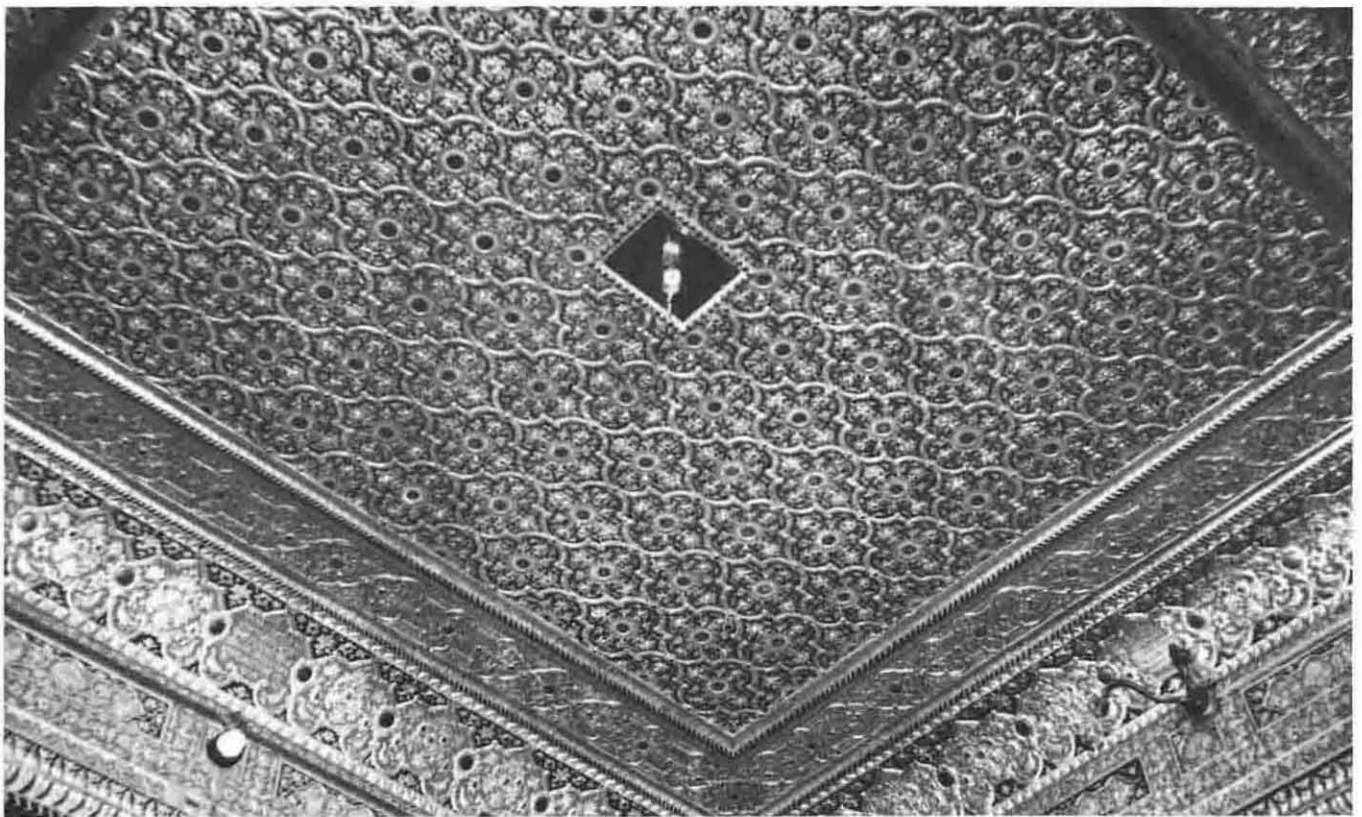
In fact, the art of the Golden Temple is superb. Every leaf, every design reflects air of spirituality and gives message of peace, love, service and devotion. Creator's creation is depicted in manifold form and uniformity of Creator is evident in the variety of creation. No signs of compulsory labour are found but spirit of sacrifice, renunciation, love, service and art illuminates the environment.



FINE FILIGREE WORK AND CUT WORK IN GLASS DECORATES THE CEILING OF THE CENTRAL DOME OF THE GOLDEN TEMPLE, AMRITSAR.



A DESIGN OF THE INLAID MARBLE WITH PRECIOUS AND SEMI-PRECIOUS STONES.



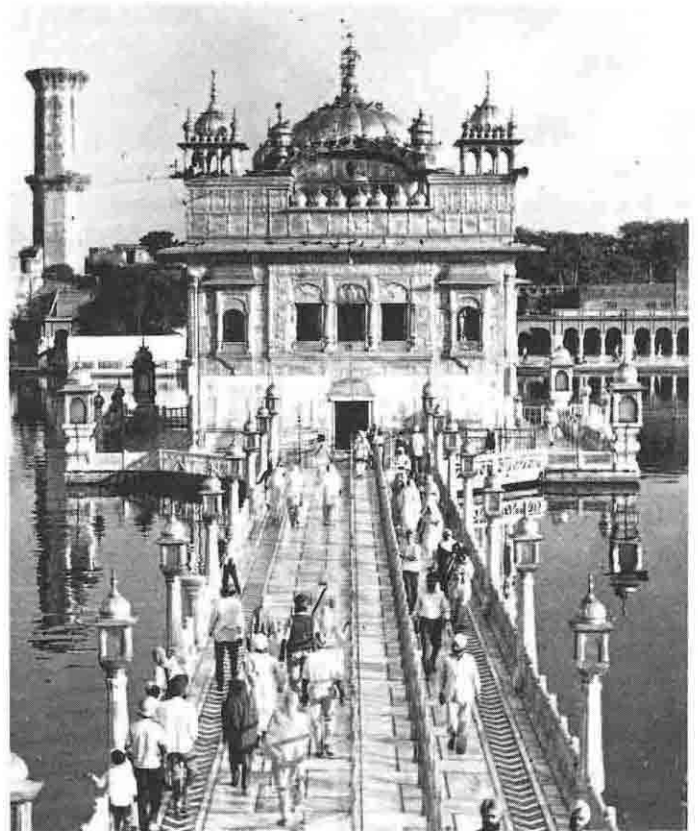
ARTISTIC COPPER WORK ON THE CEILING OF THE FIRST FLOOR OF THE GOLDEN TEMPLE, AMRITSAR.



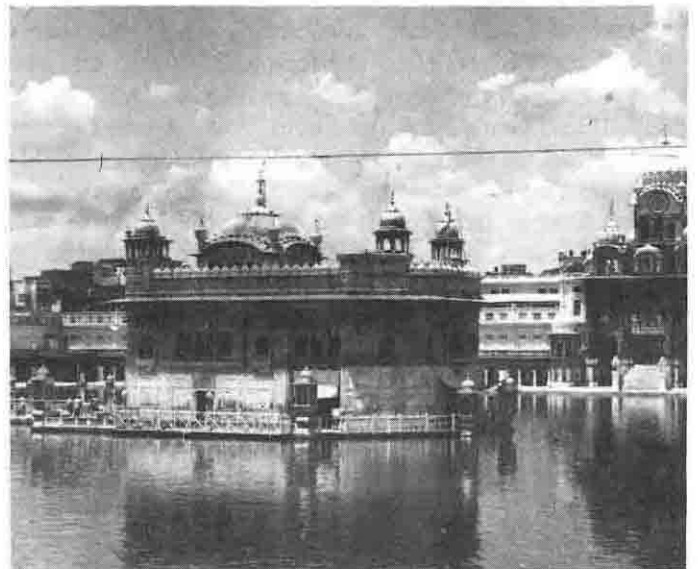
THE SERVICES OF MAHARAJA RANJIT SINGH TO THIS SACRED TEMPLE HAVE BEEN MENTIONED IN GURMUKHI CHARACTERS ABOVE THE ENTRANCE DOOR OF THE SANCTUARY.



THE PICTURE OF A FRESCO, WHICH DEPICTS A SPECIMEN OF THE SIKHS SCHOOL OF ART. THIS IS A PANEL WORK ABOVE THE FIRST FLOOR.



ANOTHER VIEW OF THE GOLDEN TEMPLE, AMRITSAR.



THE GOLDEN TEMPLE, AMRITSAR, A REPOSITORY OF THE SIKH SCHOOL OF ART.

## PUNJAB STUDIES CONFERENCE

\*Mark Juergensmeyer

On March 21-23 of this year, the national Punjab Studies Conference was held on the West Coast, for the first time since the bi-annual conferences began ten years ago. The conference was sponsored locally by the Sikh Foundation, the Center for South and South-east Asia Studies of the University of California, Berkeley, and the Graduate Theological Union, Berkeley.

Scholars came to the conference from Universities throughout the United States and Canada, including Michigan State University, Tufts University (Boston), Arizona State, University of Manitoba, Bucknell, Rutgers, and many other Universities. There were about forty scholars attending, and all of them have done research studies on topics related to the Punjab. The scholars are members of the Research Committee on the Punjab, which is a sub-committee of the Association for Asian Studies.

The scholars are specialists in different disciplines - such as economics, political science, history and literature - but they have a common interest in their research in the Punjab. The idea for gathering together all such Punjab-oriented scholars was born ten years ago, at a conference of the Association for Asian Studies. Some of the original founders of the Research Committee on the Punjab were Prof. N.G. Barrier of Missouri, Prof. Eric Gustafson of the University of California, Davis, Prof. Kenneth Jones of Kansas State, and Prof. Louis Jacob, formerly of the University of California, Berkeley, and now at the Library of Congress, Washington, D.C. But until this year, the conferences have been in the mid-west and on the East coast, which is more accessible to most of the scholars.

One of the reasons for having the conference in California this year was the interest in Sikhism and the Punjabi communities of California. Through the Sikh Foundation, arrangements were made to bring the scholars to the Yuba City Gurudwara, by happy coincidence, a wedding was taking place there at the time, and the scholars were warmly welcomed into the wedding party. Later that same day, back in San Francisco, the scholars attended the inauguration of the Ghadar Memorial Building at 5 Wood Street, at which Consul-General Arora and Ambassador Kaul presided.

But the main focus of the conference was on the academic papers presented by the participants themselves. The sessions were held in the lounge

of the Graduate Theological Union, Berkeley, and in the elegant conference room of Stephens Hall at the University of California, Berkeley - a room with high-vaulted ceilings, carved wooden walls and a stunning view of the campus through the tall windows.

The papers covered an extraordinary range of topics. The topics covered such diverse subjects as the stories of Rajinder Singh Bedi, the philosophy of Muhammad Iqbal, consumption behavior of Punjab cultivators, women in Chandigarh, Punjabis in Kenya, the Ahmadiya crisis, economic strategies of Punjabi migrants, Punjab untouchables, and the economic development of Sikhs in Vancouver and in California. Perhaps the liveliest exchange of ideas was over the Punjabi immigrants to North America - why the immigrants are so successful, while retaining their own cultural identity.

Some of the topics were quite specialized - such as "Responsive Social Change in Lahore District, 1849-1872," and "Political Socialization of Secondary School Children in Punjab;" other topics were more general, such as Surjit Singh Dulai's "The Poetic Revolution and the Quest for the Current Reality in Recent Punjabi Poetry." But in all cases, the discussion was lively; regardless of the research interests, the real topic of every paper was the Punjab. And each scholar there, knew something about that.

The climax of the conference was a Punjabi dinner sponsored by the Sikh Foundation. Authentic Punjabi food was catered to a clubhouse on the University of California campus; and the scholars feasted on saag, chapattis, and Punjabi curries. Dr. Narinder Singh Kapany was the gracious host for the event, and appreciation was shown to the organizers of the conference: Prof. Barbara Ramusack of the University of Cincinnati, chairperson of the Research Committee on the Punjab; Prof. Leslie Flemming of the University of Arizona, program arrangements; and Prof. Mark Juergensmeyer of the Graduate Theological Union and the University of California, Berkeley, conference arrangements.

There was a surprise feature at the dinner, which made everyone there feel at home. Someone started telling Punjabi jokes; and for an hour, one Punjabi story followed another, as each person remembered a favorite story to tell. Notable among the story-tellers were Prof. Vishu Sharma of Western Michigan University, Dr. Kapany, and Prof. Sam Iftikhar of the Library of Congress, Washington,

\*Prof. Juergensmeyer is the Associate Director of the Graduate Theological Union, Berkeley, California.



D. C. Several of the scholars remarked at the conclusion of the dinner that they felt as if they were back in the Punjab.

The main purpose of the Research Committee on the Punjab, and its bi-annual conferences, is to stimulate research on Punjab-related subjects. The conference this year achieved that goal; it produced some useful and interesting academic papers, generated exciting discussion and provided a bit of the flavor of the real Punjab.

Mark Juergensmeyer

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## Local News

Ajaib Singh Sidhu

### A SIKH RECEIVES HONORS AS AN OUTSTANDING IMMIGRANT

Dr. R. K. Janmeja Singh was honored as an outstanding immigrant from India at an Awards Dinner given by the International Institute of the East Bay, California; held in Oakland on April 12, 1975.

The Institute presented the awards to outstanding immigrants from 30 different countries. Dr. Singh is an ex-trustee of The Sikh Foundation, and the past president of the Sikh Center of the San Francisco Bay Area. Dr. Singh works with the California Dept. of Health. His contribution toward the Mental Health and his involvement in the community affairs were appreciated by all.

### THE BAISAKHI SPORTS IN SAN FRANCISCO

The Sikh Center, San Francisco organised a picnic and the first sports day in the Tilden Park, Berkeley Hills on Sunday, 20th April, 1975. More than 200 people participated. The participants ranged from the age of six to sixty. There was something for everybody. It was the first time that the American Sikhs and the Indian Sikhs got a chance to meet informally and have a friendly contest.

The program was organized by Mrs. Jagjeet Kaur Sidhu and Mrs. Jit K. Brar. The prizes were distributed by Sardar Harbhajan Singh Grewal, the president.

### THE BAISAKHI HOCKEY TOURNAMENT IN SAN JOSE

The Sikh Center, San Francisco sponsored a hockey tournament on April 26th and 27th, 1975

at San Jose State University, California. The following five teams participated:

1. San Francisco 2. North California Hockey Association 3. Livermore 4. Moorpark and 5. Ventura.

The North California Hockey Association won the championship by defeating Ventura by 7-1. Dhugga Brothers (Ajaib Singh and Kashmir Singh) were the stars of the game. Ajaib Singh Dhugga was also the coordinator of the whole program.

A beautiful trophy and prizes were donated by Mrs. Jit K. Brar, vice-president of the Sikh Center. Sardar Ajaib Singh Sidhu distributed the prizes and thanked all the players and officials who worked untiringly to make the occasion a great success.



Mr. Dhugga, Captain of the Champions is being congratulated by Sardar Ajaib Singh Sidhu.

### A WEDDING RECEPTION

A grand wedding reception was given by Mr. & Mrs. Mohan Singh Randhawa of Berkeley, on 31st May, 1975 to celebrate the marriage of their sons, Gurdeep Singh and Amrik Singh.

**The next issue** of the SIKH SANSAR (September 1975) will feature

## SIKH ART

You are invited to submit articles, news items, and other material pertinent to the subject. Deadline for manuscripts is the 1st of August. Kindly mail all material to:

The Editor, SIKH SANSAR  
Post Office Box 727  
Redwood City, California 94064

### In future issues

The SIKH SANSAR plans to feature special subjects such as

1. SIKH HISTORICAL SHRINES
2. MANAGEMENT OF SIKH ORGANISATIONS
3. SIKH CONTRIBUTIONS TO INDIA'S INDEPENDENCE
4. SIKH WOMEN

You are also invited to submit articles, news items and other material pertinent to these subjects. Please read carefully the "Instructions To Authors" inside back cover.

### In the previous issue

Thakur Singh Sandhanwalia, the Singh Sabha and the Duleep Singh Campaign, <i>Harbans Singh</i> .....	
Duleep Singh's Letter to his Relative in the Punjab Sant Singh of Aima .....	
Proclamation issued by Maharaja Duleep Singh .....	
English Translation of Maharni Jind Kaur's Letter to Sir Henry Lawrence .....	
In future issues of THE SIKH SANSAR .....	
My Memories of Maharaja Yadavindra Singh, <i>Sardar H. S. Malik</i> .....	
Growing Sikh Community Celebrates 505th Anniversary of Founders Birth .....	
Guru Arjun Dev, <i>Poet of Divine Muse</i> by <i>K.V. Advani</i> .....	
Love that shapes radiant curves, by <i>K.V. Advani</i> .....	
Gurpurabs - 1975 and Other Important Dates - 1975 .....	
Listen O Pathit, and Learn!, <i>Premka Kaur</i> .....	
Eton of the Sikhs, <i>Ruskin Bond</i> .....	
Materials for the Study of East Indian History in North America, <i>Bruce La Brack</i> .....	

## TRANSLATION OF JAPJI

S. Manmohan Singh

*It is my pleasure to inform the readers of THE SIKH SANSAR that the Chief Editor, has kindly consented to print excerpts of the English and Panjabi Translation of Sri Guru Granth Sahib, done by Sardar Manmohan Singh, B.A. (Honors), B.T., LL. B, Advocate, on a regular basis in THE SIKH SANSAR, beginning with its June 1975 issue. Two to four consecutive pages of the translation will be printed in each issue of THE SIKH SANSAR; thus the full translation of JAPJI Sahib will be completely reprinted in the next seven issues of THE SIKH SANSAR. If there is demand and interest shown by the readers to obtain the complete translation of JAPJI, RAHRAS and KIRTAN SOHALH in a paperback edition, the undersigned will explore the possibility of making this available by offset printing of the original translation.*

*To facilitate the understanding of the English and Panjabi Translation of Sri Guru Granth Sahib as printed in THE SIKH SANSAR, the following points may kindly be borne in mind:*

- (1) To know the meaning of a particular word in the text (Gurbani in the first column), the corresponding numbers in the English and Panjabi Translations may be seen in the superscript.*
- (2) In case of compound words in the text, the number precedes the first part and succeeds the second part of the compound word of Gurbani,*
- (3) The corresponding numbers in the columns are at the end of the word or words concerned.*
- (4) To make full sense, read either the words in the first pair or in the second pair of parentheses. The words in the second pair of parentheses denote the literal meaning of the Gurbani.*
- (5) The sole number shown within the dots in a line of the text column denotes the page number of the 1430 paged edition of Sri Guru Granth Sahib.*
- (6) The prime objective and endeavor of the author was to remain very faithful to the text (Gurbani) to avoid unnecessary dilations and explanations in the English and Panjabi Translations.*

*This rendering makes available for the first time, the word-for-word translation of the Gurbani into two languages simultaneously. The author, a literary giant of this century, always believed and said "Blessed, blessed is the Lord Incarnate Guru who had very mercifully bestowed this unique service unto me, a meritless slave of His." Since the death of the author in 1969, little has been done in India or abroad to benefit the people of this almost 5000 printed pages of the complete English and Panjabi Translation of Sri Guru Granth Sahib. Let us join forces now to move forward in this direction.*

Gurdarshan S. Thind, M.D., M.S.  
F.A.C.C., F.A.C.P.

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ਸਤਿਨਾਮੁ<sup>5</sup> ਕਰਤਾ<sup>6</sup> ਪੁਰਖੁ<sup>7</sup>  
ਨਿਰ<sup>8</sup> ਭਉ<sup>9</sup> ਨਿਰ<sup>11</sup> ਵੈਰੁ<sup>10</sup>  
<sup>12</sup>ਅਕਾਲ<sup>13</sup> ਮੂਰਤਿ<sup>14</sup>  
ਅਜੂਨੀ<sup>15</sup> ਸੈਭਿ<sup>16</sup> ਗੁਰ<sup>17</sup>  
ਪ੍ਰਸਾਦਿ<sup>18</sup> ॥

॥ ਜਪੁ<sup>19</sup> ॥

ਆਦਿ<sup>20</sup> ਸਚੁ<sup>21</sup> ਜੁਗਾਦਿ<sup>22</sup>  
ਸਚੁ ॥ ਹੈ ਭੀ<sup>23</sup> ਸਚੁ ਨਾਨਕ  
ਹੋਸੀ<sup>24</sup> ਭੀ<sup>24</sup> ਸਚੁ ॥੧॥

ਸੋਚੈ<sup>26</sup> ਸੋਚਿ<sup>27</sup> ਨ ਹੋਵਈ  
ਜੇ<sup>29</sup> ਸੋਚੀ ਲਖਵਾਰ<sup>28</sup> ॥

ਚੁਪੈ<sup>34</sup> ਚੁਪ<sup>30</sup> ਨ ਹੋਵਈ<sup>35</sup>  
ਜੇ<sup>32</sup> ਲਾਇ ਰਹਾ<sup>31</sup>  
ਲਿਵ ਤਾਰ<sup>33</sup> ॥

ਭੁਖਿਆ<sup>36</sup> ਭੁਖ ਨ ਉਤਰੀ<sup>37</sup>  
ਜੇ ਬੰਨਾ<sup>38</sup> ਪੁਰੀਆ<sup>39</sup> ਭਾਰ<sup>40</sup> ॥

ਸਹਸ<sup>41</sup> ਸਿਆਣਪਾ<sup>42</sup> ਲਖ  
ਹੋਹਿ<sup>43</sup> ਤਾ<sup>44</sup> ਇਕ ਨ ਚਲੈ<sup>45</sup>  
ਨਾਲਿ<sup>46</sup> ॥

ਕਿਵ<sup>47</sup> ਸਚਿਆਰਾ<sup>48</sup> ਹੋਈਐ  
ਕਿਵ ਕੂੜੈ<sup>49</sup> ਤੁਟੈ<sup>50</sup> ਪਾਲਿ<sup>51</sup> ॥  
ਹੁਕਮਿ<sup>52</sup> ਰਜਾਈ<sup>53</sup> ਚਲਣਾ<sup>54</sup>  
ਨਾਨਕ ਲਿਖਿਆ<sup>55</sup>  
ਨਾਲਿ ॥੧॥

ਹੁਕਮੀ<sup>56</sup> ਹੋਵਨਿ<sup>57</sup> ਆਕਾਰੁ<sup>58</sup>  
ਹੁਕਮੁ ਨ ਕਹਿਆ<sup>59</sup> ਜਾਈ ॥

There is but<sup>3</sup> one<sup>3</sup> God<sup>4</sup>.

True<sup>5</sup> is His Name, creative<sup>6</sup> His  
personality<sup>7</sup> and <sup>12</sup>immortal<sup>13</sup> His  
form<sup>14</sup>. He is without<sup>8</sup> fear<sup>9</sup>, sans<sup>11</sup>  
enmity<sup>10</sup>, unborn<sup>15</sup> and self-illuminated<sup>16</sup>.  
By the Guru's<sup>17</sup> grace<sup>18</sup> He is obtained.

Embrace his meditation<sup>19</sup>.

True<sup>21</sup> in the prime<sup>20</sup>, true in the  
beginning of ages<sup>22</sup>, true He is even  
now<sup>25</sup> and true He, verily<sup>24</sup>, shall  
be<sup>23</sup>, O Nanak !

By pondering<sup>26</sup> on God man can not  
have a conception<sup>27</sup> of Him, even  
though<sup>29</sup> he may ponder over lacs  
of times<sup>28</sup>.

Even though<sup>32</sup> one be 'silent<sup>34</sup> and  
remain absorbed<sup>31</sup> in the Lord's  
constant<sup>33</sup> love, he obtains<sup>35</sup> not  
mind's silence<sup>30</sup>.

The hunger of the hungry<sup>36</sup> departs<sup>37</sup>  
not, even though they may pile up<sup>38</sup>  
loads<sup>40</sup> of the world's<sup>39</sup> valuables.

Man may possess<sup>43</sup> thousands<sup>41</sup> and  
lacs of wits<sup>42</sup>, but<sup>44</sup> not even one  
(avails him in the Lord's court) or  
(goes<sup>45</sup> with<sup>46</sup> him).

How<sup>47</sup> can we be true<sup>48</sup> and how  
can the screen<sup>51</sup> of untruth<sup>49</sup> be rent<sup>50</sup>?  
By obeying<sup>54</sup>, O Nanak ! the pre-  
ordained<sup>55</sup> order<sup>52</sup> of the Lord of  
will<sup>53</sup>.

By the Lord's order<sup>56</sup> bodies<sup>58</sup> are produ-  
ced<sup>57</sup>. His order can not be narrated<sup>59</sup>.

ਵਾਹਿਗੁਰੂ<sup>4</sup> ਕੇਵਲ<sup>3</sup> ਇਕ<sup>2</sup> ਹੈ।

ਸਚਾ<sup>5</sup> ਹੈ ਉਸ ਦਾ ਨਾਮ, ਰਚਨਹਾਰ<sup>6</sup> ਉਸ ਦੀ  
ਵਿਅਕਤੀ<sup>7</sup> ਅਤੇ <sup>12</sup>ਅਮਰ<sup>13</sup> ਉਸ ਦਾ ਸਰੂਪ<sup>14</sup>।  
ਉਹ <sup>8</sup>ਨਿਡਰ<sup>9</sup>, ਕੀਨਾ<sup>10</sup>-ਰਹਿਤ<sup>11</sup>, ਅਜਨਮਾ<sup>15</sup>  
ਤੇ ਸ੍ਵੈ-ਪ੍ਰਕਾਸ਼ਵਾਨ<sup>16</sup> ਹੈ। ਗੁਰਾਂ<sup>17</sup> ਦੀ ਦਯਾ<sup>18</sup> ਦੁਆਰਾ  
ਉਹ ਪ੍ਰਾਪਤ ਹੁੰਦਾ ਹੈ।

ਉਸ ਦਾ ਸਿਮਰਨ<sup>19</sup> ਕਰ।

ਪਰਾਨੰਤ<sup>20</sup> ਵਿਚ ਸੱਚਾ<sup>21</sup>, ਯੁਗਾਂ ਦੇ ਸ਼ੁਰੂ<sup>22</sup> ਵਿਚ  
ਸੱਚਾ, ਸੱਚਾ ਉਹ ਹੁਣ ਭੀ<sup>23</sup> ਹੈ ਅਤੇ ਹੋ ਨਾਨਕ !  
ਨਿਸਚਿੰਤ<sup>24</sup> ਹੀ, ਉਹ ਸੱਚਾ ਹੋਵੇਗਾ<sup>25</sup>।

ਵਿਚਾਰ<sup>26</sup> ਕਰਨ ਦੁਆਰਾ ਵਾਹਿਗੁਰੂ ਦੀ ਗਿਆਤ<sup>27</sup>  
ਨਹੀਂ ਹੁੰਦੀ, ਭਾਵੇਂ<sup>29</sup> ਆਦਮੀ ਲੱਖਾਂ ਵਾਰੀ<sup>28</sup> ਵਿਚਾਰ  
ਪਿਆ ਕਰੇ।

ਭਾਵੇਂ<sup>32</sup> ਬੰਦਾ ਚੁਪ ਕਰ ਰਹੇ<sup>34</sup> ਅਤੇ ਪ੍ਰਭੂ ਦੀ  
ਲਗਾਤਾਰ<sup>33</sup> ਪ੍ਰੀਤ ਅੰਦਰ ਲੀਨ<sup>31</sup> ਰਹੇ, ਉਸ  
ਨੂੰ ਮਨ ਦੀ ਸ਼ਾਂਤੀ<sup>30</sup> ਪ੍ਰਾਪਤ<sup>35</sup> ਨਹੀਂ ਹੁੰਦੀ।

ਖੁਧਿਆਵੰਤਾਂ<sup>36</sup> ਦੀ ਖੁਧਿਆ ਦੂਰ<sup>37</sup> ਨਹੀਂ ਹੁੰਦੀ, ਭਾਵੇਂ  
ਉਹ ਜਹਾਨਾਂ<sup>38</sup> ਦੇ ਪਦਾਰਥਾਂ ਦੀਆਂ ਪੰਡਾਂ<sup>40</sup> ਦੇ ਢੇਰ  
ਹੀ ਕਿਉਂ ਨਾ ਲਾ<sup>39</sup> ਲੈਣ।

ਇਨਸਾਨ ਦੇ ਕੋਲਿ ਹਜ਼ਾਰਾਂ<sup>41</sup> ਤੇ ਲੱਖਾਂ ਅਕਲ ਮੰਦੀਆਂ<sup>42</sup>  
ਹੋਣ<sup>43</sup>, ਪਰ<sup>44</sup> ਇਕ ਭੀ (ਸਾਈਂ) ਦੇ ਦਰਬਾਰ ਅੰਦਰ  
ਉਸ ਨੂੰ ਲਾਭ ਨਹੀਂ ਪਚਾਉਂਦੀ ਜਾਂ (ਉਸ ਦੇ ਨਾਲ<sup>45</sup>  
ਨਹੀਂ ਜਾਂਦੀ<sup>46</sup>)।

ਅਸੀਂ ਕਿਸ ਤਰ੍ਹਾਂ<sup>47</sup> ਸੱਚੇ<sup>48</sup> ਹੋ ਸਕਦੇ ਹਾਂ ਅਤੇ ਕਿਸ  
ਤਰ੍ਹਾਂ ਝੂਠ<sup>49</sup> ਦਾ ਪੜਦਾ<sup>50</sup> ਪਾੜਿਆ<sup>51</sup> ਜਾ ਸਕਦਾ ਹੈ ?  
ਹੇ ਨਾਨਕ ! ਮਰਜ਼ੀ ਦੇ ਮਾਲਕ<sup>52</sup> ਦੇ ਧੁਰ ਦੇ ਲਿਖੇ<sup>53</sup> ਹੋਏ  
ਫਰਮਾਨ<sup>54</sup> ਦੇ ਮੰਨਣ<sup>55</sup> ਦੁਆਰਾ।

ਸਾਈਂ ਦੇ ਅਮਰ<sup>56</sup> ਦੁਆਰਾ ਸਰੀਰ<sup>58</sup> ਬਣਦੇ<sup>57</sup> ਹਨ। ਉਸ  
ਦਾ ਅਮਰ ਵਰਨਣ<sup>59</sup> ਕੀਤਾ ਨਹੀਂ ਜਾ ਸਕਦਾ।



ਹੁਕਮੀ ਹੋਵਨਿ<sup>60</sup> ਜੀਅ<sup>61</sup>  
ਹੁਕਮਿ ਮਿਲੈ<sup>62</sup> ਵਡਿਆਈ<sup>63</sup> ॥

ਹੁਕਮੀ ਉਤਮ<sup>64</sup> ਨੀਚ<sup>65</sup>  
ਹੁਕਮਿ ਲਿਖਿ<sup>66</sup> ਦੁਖ<sup>67</sup> ਸੁਖ<sup>68</sup>  
ਪਾਈਅਹਿ ॥

ਇਕ<sup>69</sup> ਨਾ ਹੁਕਮੀ ਬਖਸੀਸ<sup>70</sup>  
ਇਕਿ ਹੁਕਮੀ ਸਦਾ<sup>71</sup>  
ਭਵਾਈਅਹਿ<sup>72</sup> ॥

ਹੁਕਮੈ ਅੰਦਰਿ<sup>74</sup> ਸਭੁਕੋ<sup>73</sup>  
ਬਾਹਰਿ<sup>75</sup> ਹੁਕਮ ਨ ਕੋਇ ॥  
ਨਾਨਕ ਹੁਕਮੈ ਜੋ<sup>76</sup> ਬੁਝੈ<sup>77</sup>  
ਤ<sup>78</sup> ਹਉਮੈ<sup>79</sup> ਕਹੈ<sup>80</sup> ਨ  
ਕੋਇ ॥੨॥

ਗਾਵੈ<sup>81</sup> ਕੋ<sup>82</sup> ਤਾਣੁ<sup>83</sup> ਹੋਵੈ  
ਕਿਸੈ<sup>84</sup> ਤਾਣੁ<sup>85</sup> ॥  
ਗਾਵੈ<sup>86</sup> ਕੋ ਦਾਤਿ<sup>86</sup> ਜਾਣੈ<sup>87</sup>  
ਨੀਸਾਣੁ<sup>88</sup> ॥  
ਗਾਵੈ<sup>89</sup> ਕੋ<sup>89</sup> ਗੁਣ<sup>90</sup>  
ਵਡਿਆਈਆ<sup>91</sup> ਚਾਰ<sup>92</sup> ॥

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ਗਾਵੈ ਕੋ ਵਿਦਿਆ<sup>94</sup> ਵਿਖਮੁ<sup>95</sup>  
ਵੀਚਾਰੁ<sup>96</sup> ॥  
ਗਾਵੈ ਕੋ ਸਾਜਿ ਕਰੇ<sup>97</sup>  
ਤਨੁ<sup>98</sup> ਖੇਹ<sup>99</sup> ॥  
ਗਾਵੈ ਕੋ ਜੀਅ<sup>100</sup> ਲੈ<sup>101</sup>  
ਫਿਰਿ<sup>102</sup> ਦੇਹ<sup>103</sup> ॥  
ਗਾਵੈ ਕੋ ਜਾਪੈ<sup>104</sup> ਦਿਸੈ<sup>105</sup>  
ਦੂਰਿ<sup>106</sup> ॥  
ਗਾਵੈ ਕੋ ਵੇਖੈ<sup>107</sup> ਹਾਦਰਾ  
ਹਦੂਰਿ<sup>108</sup> ॥  
ਕਥਨਾ<sup>110</sup> ਕਥੀ<sup>111</sup> ਨ ਆਵੈ  
ਤੋਟਿ<sup>112</sup> ॥

With His fiat the souls<sup>61</sup> come  
into being<sup>60</sup> and with His fiat great-  
ness<sup>63</sup> is obtained<sup>62</sup>.

By His command the mortals are made  
high<sup>64</sup> and low<sup>65</sup> and by His written<sup>66</sup>  
command they obtain woe<sup>67</sup> and weal<sup>68</sup>.  
Some<sup>69</sup> obtain gifts<sup>70</sup> through His  
order and some through His order  
are ever<sup>71</sup> made to wander<sup>72</sup> in trans-  
migration.

All<sup>73</sup> are subject<sup>74</sup> to His fiat and  
none is exempt<sup>75</sup> from His fiat.  
O Nanak ! if<sup>76</sup> man were to  
understand<sup>77</sup> Lord's fiat, then no<sup>78</sup> one  
would take<sup>80</sup> pride<sup>79</sup>.

Who<sup>82</sup> can sing<sup>81</sup> His might<sup>83</sup> ? Who<sup>84</sup>  
has power<sup>85</sup> to sing it ?

Who can sing<sup>86</sup> His bounties<sup>88</sup> and  
know<sup>87</sup> His resplendent effulgence<sup>88</sup> ?  
Some<sup>89</sup> chant<sup>93</sup> the Lord's beautiful<sup>92</sup>,  
excellences<sup>90</sup> and magnificences<sup>91</sup>.

Who can chant God's knowledge<sup>94</sup>  
whose study<sup>96</sup> is arduous<sup>95</sup> ?

Some sing that He fashions<sup>97</sup> the  
body<sup>98</sup> and then reduces it to dust<sup>99</sup>.

Some sing that God takes away<sup>102</sup>  
life<sup>100</sup> and again<sup>103</sup> restores<sup>104</sup> it.

Some sing that God seems<sup>105</sup> and  
appears<sup>106</sup> to be far off<sup>107</sup>.

Some sing that He is beholding<sup>108</sup> us  
just face to face<sup>109</sup>.

There is no dearth<sup>112</sup> of persons who  
dwell upon<sup>111</sup> the Lord's discourses<sup>110</sup>.

ਉਸ ਦੇ ਫੁਰਮਾਨ ਨਾਲ ਹੁਕਮੀ<sup>61</sup> ਹੋਂਦ ਵਿਚ ਆਉਂਦੀਆਂ<sup>60</sup>  
ਹਨ ਅਤੇ ਉਸ ਦੇ ਫੁਰਮਾਨ ਨਾਲ ਹੀ ਮਾਨ<sup>63</sup> ਪਰਾਪਤ<sup>62</sup>  
ਹੁੰਦਾ ਹੈ ।

ਉਸ ਦੇ ਫੁਰਮਾਨ ਦੁਆਰਾ ਪ੍ਰਾਨੀ ਚੰਗੇ<sup>64</sup> ਤੇ ਮੰਦੇ<sup>65</sup> ਹੁੰਦੇ  
ਹਨ ਅਤੇ ਉਸ ਦੇ ਲਿਖਤੀ<sup>66</sup> ਫਰਮਾਨ ਦੁਆਰਾ ਹੀ ਉਹ  
ਗ਼ਮੀ<sup>67</sup> ਤੇ ਖੁਸ਼ੀ<sup>68</sup> ਪਾਉਂਦੇ ਹਨ ।

ਕਈਆਂ<sup>69</sup> ਨੂੰ ਉਸ ਦੀ ਆਗਿਆ ਰਾਹੀਂ ਦਾਤਾਂ<sup>70</sup> ਮਿਲਦੀਆਂ  
ਹਨ ਅਤੇ ਕਈ ਉਸ ਦੀ ਆਗਿਆ ਰਾਹੀਂ ਆਵਾਉਗਣ  
ਅੰਦਰ ਸਦੀਵੀ<sup>71</sup> ਹੀ ਭੁਆਈਦੇ<sup>72</sup> ਹਨ ।

ਸਾਰੇ<sup>73</sup> ਉਸ ਦੇ ਅਮਰ ਵਿਚ<sup>74</sup> ਹਨ ਅਤੇ ਉਸ ਦੇ ਅਮਰ  
ਤੋਂ ਬਾਹਰ<sup>75</sup> ਕੋਈ ਨਹੀਂ । ਹੇ ਨਾਨਕ ! ਜੇਕਰ<sup>76</sup> ਇਨਸਾਨ  
ਪ੍ਰਭੂ ਦੇ ਫੁਰਮਾਨ ਨੂੰ ਸਮਝ<sup>77</sup> ਲਵੇ, ਤਦ<sup>78</sup> ਕੋਈ ਭੀ  
ਹੰਕਾਰ<sup>79</sup> ਨਾ ਕਰੇ<sup>80</sup> ।

ਉਸ ਦੀ ਸ਼ਕਤੀ<sup>83</sup> ਨੂੰ ਕੌਣ<sup>82</sup> ਗਾਇਨ<sup>81</sup> ਕਰ ਸਕਦਾ ਹੈ ?  
ਇਸ ਨੂੰ ਗਾਇਨ ਕਰਨ ਦਾ ਕੀਹਦਾ<sup>84</sup> ਕੋਲਿ ਬਲ<sup>85</sup> ਹੈ ?  
ਕੌਣ ਉਸ ਦੀਆਂ ਬਖਸ਼ੀਸ਼ਾਂ<sup>86</sup> ਨੂੰ ਅਲਾਪ<sup>87</sup> ਅਤੇ ਉਸ ਦੇ  
ਨੂਰਾਨੀ ਪਰਤਾਪ<sup>88</sup> ਨੂੰ ਸਮਝ<sup>89</sup> ਸਕਦਾ ਹੈ ?  
ਕਈ<sup>89</sup> ਸੁਆਮੀ ਦੀਆਂ ਸੁੰਦਰ<sup>92</sup> ਉਤਕ੍ਰਿਸ਼ਟਤਾਈਆਂ<sup>90</sup>  
ਅਤੇ ਬਜ਼ੁਰਗੀਆਂ<sup>91</sup> ਗਾਇਨ<sup>93</sup> ਕਰਦੇ ਹਨ ।

ਵਾਹਿਗੁਰੂ ਦੇ ਇਲਮ<sup>94</sup> ਨੂੰ, ਜਿਸ ਦੀ ਸੋਚ ਵਿਚਾਰ<sup>96</sup>  
ਕਠਨ<sup>95</sup> ਹੈ, ਕੌਣ ਗਾ ਸਕਦਾ ਹੈ ?

ਕਈ ਇਕ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਉਹ ਦੇਹ<sup>98</sup>  
ਨੂੰ ਰਚਦਾ<sup>97</sup> ਹੈ ਤੇ ਫੇਰ ਇਸ ਨੂੰ ਮਿਟੀ<sup>99</sup> ਕਰ ਦਿੰਦਾ ਹੈ ।

ਕਈ ਇਕ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਵਾਹਿਗੁਰੂ  
ਪ੍ਰਾਣ<sup>100</sup> ਲੈ ਲੈਂਦਾ<sup>102</sup> ਹੈ ਤੇ ਮੁੜ<sup>103</sup> ਵਾਪਸ<sup>104</sup> ਦੇ ਦਿੰਦਾ ਹੈ ।  
ਕਈ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਹਰੀ ਦੁਰੰਡੇ<sup>105</sup> ਮਲੂਮ  
ਹੁੰਦਾ<sup>106</sup> ਅਤੇ ਸੁਝਦਾ<sup>107</sup> ਹੈ ।

ਕਈ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਉਹ ਸਾਨੂੰ ਐਨ ਪਰਤਪ<sup>108</sup>  
ਹੀ ਦੇਖ<sup>109</sup> ਰਿਹਾ ਹੈ ।

ਗੋਬਿੰਦ ਦੀਆਂ ਗਿਆਨ ਗੋਸਟਾਂ<sup>110</sup> ਵਿਚਾਫਨ<sup>111</sup> ਵਾਲਿਆਂ  
ਪੁਰਸ਼ਾਂ ਦੀ ਕੋਈ ਕਮੀ<sup>112</sup> ਨਹੀਂ ।

## SIKH ART

By

Dr. P. C. Barua\*

In the year 1809, Raja Sansar Chand of Kangra, the Chief Patron of Art, in the whole of the Kangra Valley was forced to seek the help of Maharaja Ranjit Singh the great Sikh Ruler of the mighty plains of Punjab against the Gurkhas. Instead of the military aid that he received from Ranjit Singh he was obliged to surrender the Kangra fort to the Sikh Emperor. It was due to his patronage that the art of painting flourished in the Punjab, in Lahore and Amritsar, and these places became the principal centres of art. The great Sikh Ruler permitted painters from Kangra and Delhi to settle in Lahore. These painters continued to paint for their Sikh patrons in the unique traditional Kangra style but this style was an adaptation of the Kangra style of painting to Sikh needs and ideas. In this way it can emphatically be stated that Sikh painting is the direct successor of the Kangra school of painting.

The earliest Sikh works of art were painted in the period - 1815-1820 by the Guler artists depicting the ten Sikh Gurus. These paintings depict the Gurus riding a spirited horse with a hawk perched on one hand along with a bow hung over the shoulder. These paintings bring out the fact that the Sikhs were martial people having great love for horses and weapons. Some of the portraits of the Sikh Sardars also bring out the dignity of this powerful race. A very fine collection of the works of this period can be seen at the Chandigarh Museum. The paintings specify typical Guler features which are the horizon tinged with red and gold, the characteristic architecture, gardens with mango trees alternately with tall cypresses, and beds of red poppies. A very fine example which confirms these features and characteristics is a portrait of Guru Gobind Singh on horse-back, in the Chandigarh Museum. Painting at Guler was done in Sikh Style from the last years of rule of Raja Bhup Singh, i.e. 1820-26 up to the end of the rule of Jai Singh in 1884. There are innumerable paintings in which Jai Singh has been depicted hunting, riding on horses or elephants or being present at ceremonial occasions, where he looks like a Sikh Sardar.

Till long Lahore and Amritsar remained the main centres of Sikh painting. During the peaceful reign of the mighty Sikh Rulers, arts, particularly painting-developed because of a number of important factors. The factors were - wealth and leisure. Thus, new avenues were opened for the artists to work. The newly built havelis, temples, akharas etc. offered opportunities to the painters. The artists started 'naqashi' work and were employed to decorate the walls of the famous Golden Temple and other important buildings that were coming up with 'moharakashi' and 'jaratkari.' Wall paintings became an important way of decoration for the rich merchants.

As a result of this, houses and big buildings were richly decorated with these traditional paintings and murals. We can say that the spirit of Pahari Frescoes was revived in their murals. Some of these on the walls round the Golden Temple have faded away because they were not preserved in the manner they should have been. Painting in the traditional style continued to be done until the end of the nineteenth century. A fine example of a mural of this period is of a Punjabi woman from the Samadhi of Vir Behem Nauriah at Amritsar. The whole details have been very delicately done up and the work gives us a good idea of the style. Another fine example of the painting is of Guru Nanak with Bala and Mardana by Sardul Singh.

Sikh painting also gives us a glimpse of the social conditions prevailing during that period. During the Muslims rule trimmed beards and skull caps were popular even among Hindu Rajputs. During the Sikh rule unshorn beards became prevalent. Portraits of some of the Rajas painted during 1840-50 show them with unshorn beards. These portraits are of Raja Dhian Singh, Hira Singh, Suchet Singh, Gulab Singh and Ranbir Singh. Dogra Rajputs too in order to please their masters grew long beards. These portraits give us an idea about the people and rulers of that time. The portraits often convey to us the features of their dignity and wisdom. These portraits bring out their brave character and their personality.

The Bazar style paintings which were popular at Amritsar often were of religious themes. Guru Nanak, the Hindu Gods and usual subjects were their main interest of painting. This style of painting was the result of a mixture of three styles which flourished during that time. The artists saw prints of Euro-

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ਹੁਕਮੀ ਹੋਵਨਿ<sup>60</sup> ਜੀਅ<sup>61</sup>  
ਹੁਕਮਿ ਮਿਲੈ<sup>62</sup> ਵਡਿਆਈ<sup>63</sup> ॥

ਹੁਕਮੀ ਉਤਮੁ<sup>64</sup> ਨੀਚੁ<sup>65</sup>  
ਹੁਕਮਿ ਲਿਖਿ<sup>66</sup> ਦੁਖ<sup>67</sup> ਸੁਖ<sup>68</sup>  
ਪਾਈਅਹਿ ॥

ਇਕ<sup>69</sup> ਨਾ ਹੁਕਮੀ ਬਖਸੀਸ<sup>70</sup>  
ਇਕਿ ਹੁਕਮੀ ਸਦਾ<sup>71</sup>  
ਭਵਾਈਅਹਿ<sup>72</sup> ॥

ਹੁਕਮੈ ਅੰਦਰਿ<sup>74</sup> ਸਭੁਕੋ<sup>73</sup>  
ਬਾਹਰਿ<sup>75</sup> ਹੁਕਮ ਨ ਕੋਇ ॥  
ਨਾਨਕ ਹੁਕਮੈ ਜੋ<sup>76</sup> ਬੁਝੈ<sup>77</sup>  
ਤ<sup>78</sup> ਹਉਮੈ<sup>79</sup> ਕਹੈ<sup>80</sup> ਨ  
ਕੋਇ ॥੨॥

ਗਾਵੈ<sup>81</sup> ਕੋ<sup>82</sup> ਤਾਣੁ<sup>83</sup> ਹੋਵੈ  
ਕਿਸੈ<sup>84</sup> ਤਾਣੁ<sup>85</sup> ॥  
ਗਾਵੈ<sup>86</sup> ਕੋ ਦਾਤਿ<sup>86</sup> ਜਾਣੈ<sup>87</sup>  
ਨੀਸਾਣੁ<sup>88</sup> ॥  
ਗਾਵੈ<sup>89</sup> ਕੋ<sup>89</sup> ਗੁਣੁ<sup>90</sup>  
ਵਡਿਆਈਆ<sup>91</sup> ਚਾਰੁ<sup>92</sup> ॥

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ਗਾਵੈ ਕੋ ਵਿਦਿਆ<sup>94</sup> ਵਿਖਮੁ<sup>95</sup>  
ਵੀਚਾਰੁ<sup>96</sup> ॥  
ਗਾਵੈ ਕੋ ਸਾਜਿ ਕਰੇ<sup>97</sup>  
ਤਨੁ<sup>98</sup> ਖੋਹ<sup>99</sup> ॥  
ਗਾਵੈ ਕੋ ਜੀਅ<sup>100</sup> ਲੈ<sup>100</sup>  
ਫਿਰਿ<sup>101</sup> ਦੇਹ<sup>102</sup> ॥  
ਗਾਵੈ ਕੋ ਜਾਪੈ<sup>103</sup> ਦਿਸੈ<sup>104</sup>  
ਦੂਰਿ<sup>105</sup> ॥  
ਗਾਵੈ ਕੋ ਵੇਖੈ<sup>106</sup> ਹਾਦਰਾ  
ਹਦੂਰਿ<sup>107</sup> ॥  
ਕਥਨਾ<sup>108</sup> ਕਥੀ<sup>109</sup> ਨ ਆਵੈ  
ਤੋਟਿ<sup>110</sup> ॥

With His fiat the souls<sup>61</sup> come  
into being<sup>60</sup> and with His fiat great-  
ness<sup>63</sup> is obtained<sup>62</sup>.

By His command the mortals are made  
high<sup>64</sup> and low<sup>65</sup> and by His written<sup>66</sup>  
command they obtain woe<sup>67</sup> and weal<sup>68</sup>.  
Some<sup>69</sup> obtain gifts<sup>70</sup> through His  
order and some through His order  
are ever<sup>71</sup> made to wander<sup>72</sup> in trans-  
migration.

All<sup>73</sup> are subject<sup>74</sup> to His fiat and  
none is exempt<sup>75</sup> from His fiat.  
O Nanak ! if<sup>76</sup> man were to  
understand<sup>77</sup> Lord's fiat, then no<sup>78</sup> one  
would take<sup>80</sup> pride<sup>79</sup>.

Who<sup>82</sup> can sing<sup>81</sup> His might<sup>83</sup>? Who<sup>84</sup>  
has power<sup>85</sup> to sing it?  
Who can sing<sup>86</sup> His bounties<sup>86</sup> and  
know<sup>87</sup> His resplendent effulgence<sup>88</sup>?  
Some<sup>89</sup> chant<sup>93</sup> the Lord's beautiful<sup>92</sup>,  
excellences<sup>90</sup> and magnificences<sup>91</sup>.

Who can chant God's knowledge<sup>94</sup>  
whose study<sup>96</sup> is arduous<sup>95</sup>?

Some sing that He fashions<sup>97</sup> the  
body<sup>98</sup> and then reduces it to dust<sup>99</sup>.  
Some sing that God takes away<sup>100</sup>  
life<sup>100</sup> and again<sup>101</sup> restores<sup>102</sup> it.

Some sing that God seems<sup>103</sup> and  
appears<sup>104</sup> to be far off<sup>105</sup>.

Some sing that He is beholding<sup>106</sup> us  
just face to face<sup>107</sup>.

There is no dearth<sup>108</sup> of persons who  
dwell upon<sup>109</sup> the Lord's discourses<sup>110</sup>.

ਉਸ ਦੇ ਫੁਰਮਾਨ ਨਾਲ ਚੁਹਾਂ<sup>61</sup> ਹੋਂਦ ਵਿਚ ਆਉਂਦੀਆਂ<sup>60</sup>  
ਹਨ ਅਤੇ ਉਸ ਦੇ ਫੁਰਮਾਨ ਨਾਲ ਹੀ ਮਾਨ<sup>63</sup> ਪਰਾਪਤ<sup>62</sup>  
ਹੁੰਦਾ ਹੈ ।

ਉਸ ਦੇ ਫੁਰਮਾਨ ਦੁਆਰਾ ਪ੍ਰਾਨੀ ਚੰਗੇ<sup>64</sup> ਤੇ ਮੰਦੇ<sup>65</sup> ਹੁੰਦੇ  
ਹਨ ਅਤੇ ਉਸ ਦੇ ਲਿਖਤੀ<sup>66</sup> ਫੁਰਮਾਨ ਦੁਆਰਾ ਹੀ ਉਹ  
ਗ਼ਮੀ<sup>67</sup> ਤੇ ਖੁਸ਼ੀ<sup>68</sup> ਪਾਉਂਦੇ ਹਨ ।

ਕਈਆਂ<sup>69</sup> ਨੂੰ ਉਸ ਦੀ ਆਗਿਆ ਰਾਹੀਂ ਦਾਤਾਂ<sup>70</sup> ਮਿਲਦੀਆਂ  
ਹਨ ਅਤੇ ਕਈ ਉਸ ਦੀ ਆਗਿਆ ਰਾਹੀਂ ਆਵਾਉਗਣ  
ਅੰਦਰ ਸਦੀਵ<sup>71</sup> ਹੀ ਭੁਆਈਦੇ<sup>72</sup> ਹਨ ।

ਸਾਰੇ<sup>73</sup> ਉਸ ਦੇ ਅਮਰ ਵਿਚ<sup>74</sup> ਹਨ ਅਤੇ ਉਸ ਦੇ ਅਮਰ  
ਤੋਂ ਬਾਹਰ<sup>75</sup> ਕੋਈ ਨਹੀਂ । ਹੇ ਨਾਨਕ ! ਜੇਕਰ<sup>76</sup> ਇਨਸਾਨ  
ਪ੍ਰਭੂ ਦੇ ਫੁਰਮਾਨ ਨੂੰ ਸਮਝ<sup>77</sup> ਲਵੇ, ਤਦ<sup>78</sup> ਕੋਈ ਭੀ  
ਹੰਕਾਰ<sup>79</sup> ਨਾ ਕਰੇ<sup>80</sup> ।

ਉਸ ਦੀ ਸ਼ਕਤੀ<sup>83</sup> ਨੂੰ ਕੌਣ<sup>82</sup> ਗਾਇਨ<sup>81</sup> ਕਰ ਸਕਦਾ ਹੈ ?  
ਇਸ ਨੂੰ ਗਾਇਨ ਕਰਨ ਦਾ ਕੀ ਹੁਦੇ<sup>84</sup> ਕੋਲਿ ਬਲ<sup>85</sup> ਹੈ ?  
ਕੌਣ ਉਸ ਦੀਆਂ ਬਖਸ਼ੀਸ਼ਾਂ<sup>86</sup> ਨੂੰ ਅਲਾਪ<sup>86</sup> ਅਤੇ ਉਸ ਦੇ  
ਨੂਰਾਨੀ ਪਰਤਾਪ<sup>88</sup> ਨੂੰ ਸਮਝ<sup>87</sup> ਸਕਦਾ ਹੈ ?  
ਕਈਆਂ<sup>89</sup> ਸੁਆਮੀ ਦੀਆਂ ਸੁੰਦਰ<sup>92</sup> ਉਤਕ੍ਰਿਸ਼ਟਤਾਈਆਂ<sup>90</sup>  
ਅਤੇ ਬਜ਼ੁਰਗੀਆਂ<sup>91</sup> ਗਾਇਨ<sup>93</sup> ਕਰਦੇ ਹਨ ।

ਵਾਹਿਗੁਰੂ ਦੇ ਇਲਮ<sup>94</sup> ਨੂੰ, ਜਿਸ ਦੀ ਸੋਚ ਵਿਚਾਰ<sup>96</sup>  
ਕਠਨ<sup>95</sup> ਹੈ, ਕੌਣ ਗਾ ਸਕਦਾ ਹੈ ?

ਕਈ ਇਕ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਉਹ ਦੇਹ<sup>98</sup>  
ਨੂੰ ਰਚਦਾ<sup>97</sup> ਹੈ ਤੇ ਫੇਰ ਇਸ ਨੂੰ ਮਿਟੀ<sup>99</sup> ਕਰ ਦਿੰਦਾ ਹੈ ।  
ਕਈ ਇਕ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਵਾਹਿਗੁਰੂ  
ਪ੍ਰਾਣ<sup>100</sup> ਲੈ ਲੈਂਦਾ<sup>100</sup> ਹੈ ਤੇ ਮੁੜ<sup>101</sup> ਵਾਪਸ<sup>102</sup> ਦੇ ਦਿੰਦਾ ਹੈ ।  
ਕਈ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਹਰੀ ਦੁਰੋਡੇ<sup>103</sup> ਮਲੂਮ  
ਹੁੰਦਾ<sup>104</sup> ਅਤੇ ਸੁਝਦਾ<sup>105</sup> ਹੈ ।

ਕਈ ਗਾਇਨ ਕਰਦੇ ਹਨ ਕਿ ਉਹ ਸਾਨੂੰ ਐਨ ਪਰਤਖ<sup>106</sup>  
ਹੀ ਦੇਖ<sup>107</sup> ਰਿਹਾ ਹੈ ।

ਗੋਬਿੰਦ ਦੀਆਂ ਗਿਆਨ ਗੋਸਟਾਂ<sup>110</sup> ਵਿਚਾਰਨ<sup>11</sup> ਵਾਲਿਆਂ  
ਪੁਰਸ਼ਾਂ ਦੀ ਕੋਈ ਕਮੀ<sup>112</sup> ਨਹੀਂ ।



pean paintings, along with the traditional local Kangra style, and mixed both these styles with the folk art forms. The characteristics of these three can clearly be seen from the work done in that period. One thing can be said about the work of this style that it never attained maturity like the other styles.

During the years 1850-1870 paintings on ivory became quite popular. Paintings of Maharaja Ranjit Singh, Maharani Jind Kaur and sons Kaharak Singh, Sher Singh and Dalip Singh along with his courtiers - Faqir Aziz-uddin, Raja Dina Nath and generals - Hari Singh Nalwa, Sham Singh Attariwala and Phula Singh Akali are fine examples of the period. The best examples of painting on ivory is a portrait of Phula Singh holding a sword and a spear while seated on a chair. Other centres of Sikh Painting besides Lahore and Amritsar were Una, Anandpur, Kapurthala and Patiala. Una was founded by Baba Dala Dhari who was a contemporary of Guru Gobind Singh. His son, Sahib Singh was the spiritual guide of Maharaja Ranjit Singh and was regarded as a very spiritual person among the Sikhs. The Maharaja respected him a great deal and presented him an illustrated copy of The Guru Granth Sahib. It is a very fine example of Gurumukhi Calligraphy and beautiful illuminated illustration. Sahib Singh too was a great patron of painting and sponsored quite a number of Kangra artists. A series of Janam Sakhi paintings depicting events from the life of Guru Nanak were painted under his patronage. A famous example of this series depicts Guru Nanak seated attended by Bala who is wearing a Chauri and Mardana. In front of him are two devotees.

In the second Sikh war the name of Ajit Singh Ruler of Ladwa is mentioned with great importance. Ajit Singh was removed from the throne by the British because he joined hands with the Sikhs in the second Sikh war. His portrait is displayed in the Chandigarh Museum and reveals his gallantry and his patriotism.

After the Punjab was occupied by the British, painting was influenced by the western culture. The British Officers whose main interest was natural life influenced the artists of that period.

Natural and daily life took over the place of Gods and Gurus in the painting. Some where in the second half of the 19th century, an artist by the name of Kehar Singh painted contemporary life in a life like manner. His paintings gave us a general glimpse and idea of life in the Punjab at that time of the century. We see the painted portraits of

beggars, carpenters, goldsmiths, water carriers and people who played an important role in the day to day affair of a person. This was a very clear sign of British influence over Sikh Art.

Some painters like Malla Ram and Hari Singh of Amritsar and Allah Baksh and Hussain Baksh of Lahore all continued to work in the western style. With the establishment of the Mayo school of art at Lahore in 1875 a new movement began in painting which took a trend towards experimentation.

In the modern contemporary world Shobha Singh who has settled at Andretta in the Kangra Valley paints portraits of Guru Nanak who is his favorite theme. The paintings are filled with mysticism and bear 'shanta rasa.' In this way we can say that he has kept up the tradition of painting 'icons' and has confined to the Sikh needs and ideals.



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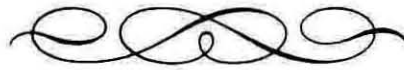
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## PROF. TIRLOK SINGH – A FORGOTTEN SIKH ARTIST

By  
R. P. Srivastava \*

People generally remember those giants who are superimposed in the hierarchy of publicity-backed and money-flushed society but rarely write and read about those who nurture the very root of that society. He is a man who has worked through-out his life without demur and grudge - and never bothered for official recognition nor did he ever hanker after Government prizes and awards like most of his contemporaries, yet he continued his work selflessly and conscientiously. This was the fate of shy Tirlok Singh who was born on 2nd March, 1912 in the traditional Ramgarhia community of Jhabal village of District Amritsar. Having lost his father at the age of seven, he was forced to do the jobs for others to earn his living until he got the shelter of S.G. Thakur Singh, (some 13 years senior to him) of village Verka, District Amritsar, from whom he learned the rudiments of drawing and painting. Those were the days of British supremacy and aristocracy in northern India. Rich people liked to embellish their homes with wall paintings and ornamentation work. At the same time religious denomination of both Sikhs and Hindus were filled with religious myths and legends. For the execution of this type of building and decoration work, masons, artisans were engaged. They were deft hands in all types of work. Tirlok Singh had experience of this type of work also in his early teens. His training began under the expert guidance of S.G. Thakur Singh who had earlier been trained under the Lahori artist Mohammad Alam.

In 1923 Tirlok Singh shifted to Calcutta metropolis along with his teacher-helper S.G. Thakur Singh to work as set-painters of *Madan Theatres*. Here he worked to the best of his ability. He learned many things of his trade for six years. The mature training and experience which Tirlok Singh had in Calcutta environment was to become a turning point in his career. Painting sets for the theatres of Calcutta prepared him for the forthcoming adventurous assignment which he performed after his return to the Punjab in 1929.

How intriguing it is to note that freedom fighters were awarded 'tamra-patras' and pensions but nothing was done to honour the persons who contributed towards the decoration and cultural ar-

range of pandal of Indian National Congress session held in 1929 at Lahore (now in Pakistan). It was S. Tirlok Singh who made plans and designs for this Congress session Pandal, approved by Civil Engineer Radha Kishan. Full throated appreciation was done by the then Secretary of the Punjab Congress Dr. Gopi Chand Bhargava. Four main gates were painted by S. Tirlok Singh. Thereafter, he painted the screens of *Rama Club* at *Tarn Taran*, District Amritsar. Between 1930 and 1942 he kept himself busy collecting laurels of his hard earned merit for creative work. Now started his career in the princely order of Punjab Chiefs beginning with Faridkot. Maharaja Faridkot appointed him state artist in 1942 where Tirlok Singh decorated the history of Faridkot State which is considered to be the best achievement of his life. Then, Maharaja Jagjit Singh of Kapurthala State invited him to prepare the portraits of Maharajas who were gathered there on the occasion of the opening of Gurudwara Shri Ber Sahib. Patiala was his last resort where Tirlok Singh was invited to join local Victoria Jubilee Girl High School in 1948 as Lecturer in Fine Arts. From there he shifted to Government College for Women, Patiala, in 1955, where he was the first art teacher to introduce the subject of fine arts in Patiala region. He retired from this prized post with pride and acclaim on 2nd March 1970 and has now settled at Patiala.

In good old days the fine arts were patronized by the Royal Courts but things have changed in people's era which we call democracy in the present context of vox populi, vox Dei. Either public should come forward to support him or Government engage him in some artistic activity of some social use as is true of socialist countries. At long last an exhibition of his paintings was organised at Government Museum and Art Gallery, Chandigarh, and inaugurated by Dr. M.S. Randhawa, renowned art-critic and art historian, Vice Chancellor of Punjab Agriculture University, Ludhiana, on 4th April, 1974, where some of his masterpieces were sold. Official recognition came very late when Hon'ble Chief Minister Giani Zail Singh inaugurated Prof. Tirlok Singh's exhibition of paintings in Central Public Library, Patiala, on 9th March, 1975. Hon'ble Chief Minister Zail Singh announced an award of Rs. 5,000/- in recognition of his services to the promotion of fine arts in the Punjab.

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## CHARACTERISTICS OF HIS PAINTINGS

Although Punjab has produced many talented artists but most of them have worked as free lance artists. Prof. Tirlok Singh is the only exception in this direction who, while teaching in the Pepsu (now Panjab) Education Department - produced masterpieces of his life which push him to the pinnacle of his glory in the field of art. Working through the medium of oil over which he has complete mastery, he has painted the themes from the pages of glorious Sikh history. He is the first Sikh artist to introduce Sikh historical themes in painting. Some of his noted contemporaries like Tarlok Singh, Kirpal Singh, Sobha Singh, S.G. Thakur Singh and Mrs. Phula Rani have also done Sikh historical themes but with difference. Tirlok Singh stands out as a remarkable embodiment of two mediums, i.e., he successfully weilds his brush and colour both in water colour as well as in oil.

One's emotions flare up when you see the "*sacrifice of two sons of Guru Gobind Singh.*" by Moghul tyrants. How superb is the depiction of the whole composition coupled with the effect generating emotions, tyranny versus human sympathy. Perfection in this case is of such a high level that one is impelled to conclude that this artist was an eye witness to the scene and painted each minute detail of the story with masterly stroke of the brush! Then, coming to "*End of Massa Rangarh*" (Plate 1) is a forceful execution of scene of assassination of Massa Rangarh within the holy precincts of Durbar Sahib by the two Sikhs of Bikaner. Massa Rangarh was awarded this punishment for misusing the holy shrine as a place for dancing girls for his

own sensuous enjoyment. "*Birth of Guru Nanak*" (Plate 2) and "*Guru Nanak with Bhai Lallo and Mardana*" are the highest achievements of Prof. Tirlok Singh. Here it is that he excels the western masters of oil painting in Netherlands. (Rambrandt and Van Dyke) and Americans (Andrew Wyth and Whistler) in successfully catching the aura of the scene and the spirit that pervaded the celestial personality of the day. The entire scene, the composition, the serenity on the faces of the figures and the catholicity of the human behaviour of Great Guru are some of the points at the crux which need silent meditation of any serious onlooker of art of religious history. It is one of the most famous paintings of Prof. Tirlok Singh, now in possession of Guru Nanak University, Amritsar, which exhibit his tenor in painting at the highest pitch. Considered his "*Benaras Da Ghat*" (Plate 3) which shows his interest for painting landscapes. Although several hundred artists have drawn and painted Benaras Ghats but his is a unique painting. Then comes "*Sohni Mahiwal*" (Plate 4) a famous love legend of the Panjab, "*Mata Gujri with her Grandsons*," is again a silent depiction from Sikh history but there is a sign of anti-climax towards the eve of his life. It is most probably due to the loss of eye sight and also to high pressure of diabetes. His "*Musician*" is just a mediocre attempt which justifies our earlier statement that a downward trend in his work was clearly discernible now. However, an encouraging and healthy scoop is provided by "*Guru Gobind Singh*" but it does not fulfil our expectations from his earlier work, e.g. "*Guru Nanak with Bhai Lallo.*"



PROF. TIRLOK SINGH ARTIST WHO PIONEERED THE CAUSE OF FINE ARTS IN PANJAB AND PATIALA SPECIALLY.





PLATE 1 — END OF MASSA RANGARH — DECEMBER 1950, WATER COLOUR — 1'-6" x 2' (ARTIST'S COLLECTION).



PLATE 3 — BENARES DA GHAT, FEBRUARY 1962 — WATER COLOUR 2'-6" x 2' (ARTIST'S COLLECTION).



PLATE 2 — BIRTH OF GURU NANAK — 12TH DECEMBER 1959. WATER COLOUR. 3'-6" x 3' (COURTESY LIBRARY, GURU NANAK UNIVERSITY, AMRITSAR).



PLATE 4 — SOHNI MAHIWAL — AUGUST 1962, WATER COLOUR — 28-6" x 2' (ARTIST'S COLLECTION).

# Book Review

## LOVE IS STRONGER THAN HATE

(a remembrance of 1947)

By — Dr. Khushdeva Singh

Published by — Guru Nanak Mission, Patiala, India.

Dec. 1973: 117 pp., paper back. Price: Not quoted.

The year of 1947 was marked by violence on the Indian subcontinent. In this fateful year, the British left India; and the area was divided into two dominions — Pakistan and India.

The political leaders of the time, who were supposed to shape the destiny of the two nations, proved to be quite helpless due to the lack of the art of self-governing lost over the centuries of foreign subjugation.

The crisis of the Spirit looked even deeper, especially, when seen from the lofty ideals of the Gandhian heights. The moral fiber of the Spiritual East - India being the focal point - proved to be just the tattered rag. People played fraud with Farid, and nonsense with Nanak.

The saga of that time, as narrated in the pages of *Love is Stronger Than Hate*, is but a sad, silent sob of the sagging sunken spirit. While going through the pages of this book, and recalling my own official duties of supplying food to the stranded Muslims in Simla, — a town hardly 30 miles away from Dr. Khushdeva Singh's place — I kept on adoring this great person. While everyone else had gone crazy and blood-thirsty, Dr. Khushdeva Singh was busy saving the life and honor of all who needed help.

The survivors, their relatives and friends poured their hearts and souls in the letters they wrote to this man of God. Out of these three hundred and seventeen letters he received from his Muslim friends living both in India and Pakistan, only about a tenth of them have been included in this book. Their facsimiles fascinate the mind. (A great many of them are in Urdu - the official language of the joint Punjab.) And their English translations transcend the soul. The author has added a thirty-page personal account of the tragedy which is deeply touching.

Besides its human value, the book documents, for the historians, a moving episode from the recent past. And above all, the reader will renew his faith in humanity and replenish his own moral and spiritual reserves.

What greater reward?

Hari Singh Everest

## THE TRANSFORMATION OF SIKH SOCIETY

by Ethne K. Marengo - The Hapi Press, 512 S.E. Maplecrest Drive, Portland, Oregon 97219, 1974  
342 pages - \$8.95

It has become unpopular in the post-British India to refer to Sikhs as a separate society. Educated Sikhs would only reluctantly admit to the existence of any caste system in their society. A foreign scholar on the other hand can look objectively at the panorama of Sikh history. *The Transformation of Sikh Society*, a new book by Dr. Ethne Marengo, represents objective incisive and extensive research into the dynamics of the religious, social, economic and political forces that shaped Sikh Society after the time of Guru Nanak through the rise of The Sikh Empire and until the end of the British Period. The thesis of Dr. Marengo's book is that a kind of caste system analogous to but different from, and with less rigid hierarchy than, the Hindu caste system, evolved among the Sikhs. Throughout the book the author illustrates the mechanism of corporate caste mobility by which the members of a formerly lower status caste achieved higher status as a group through religious conversion, education, by discarding traditional occupations, changing the name of their sub-castes, acquiring land and even by claiming ancestral link to some ancient personage of high status.

Beginning with the definition of the caste system and its various aspects in the Indian context, the author then discusses the characteristics of social classes on the European pattern and later emphasizes the coexistence of caste and social class as factors determining prestige among the Sikhs. The changes in the Sikh society as a result of the actions of the ten Gurus, the large increase in the number of Sikhs during the rise of the Sikh Empire followed by the sharp decline as a result of the end of Sikh political power and the resurgence during the British era are established with supporting data.

The author discusses the way in which the economic, technological and educational and industrial changes, land laws and settlements, in canal colonies, affected the status of various castes among Jats, trading castes, artisan castes, and others among the Sikhs and traces their development under what she refers to as the benevolent British attitude toward the Sikhs. She presents impressive statistical census data from 1901 and other years to support the

## Book Review

thesis that all castes among the Sikhs were better off economically, educationally, and had a socially advantageous position than their counter-parts in the Hindu and Muslim religions. The author's assertion that despite the caste-breaking Sikh dogma, the castes reassembled into a new hierarchy with the Jat Sikhs occupying dominant position analogous to Brahmins in the Hindu system, is not likely to be accepted without question.

Dr. Marengo shows remarkable insight into the workings of the society on those days. For example she observes that many Hindu families raised one son to be a Sikh due to the favorable climate for the Sikhs during the British rule, and that various Sikh castes practised hypergamy (they would accept brides from Sahjdari Sikh families of their original castes but would not marry their own daughters into such families) and that a greater percentage of Khatri Sikhs who remained Sahjdharis during the days of the Sikh Empire, fell back into the Hindu fold after its decline.

Without trying to nullify the authors claim about the caste system, it is not hard to find counter examples in her own writing. For example, the Phulkian dynasty and the misal whom she refers to as Rajputs in the early part of the book are later called Jat Sikhs. These Phulkian families usually married among the Jat Sikhs thus amalgamating their original caste. Not adequate weight is given to the fact that the Sikh doctrine did much to break the old caste barriers and that the residual caste structures resembled a class system and were apparent largely because of the traditional occupations and because marriage was a bond between families in which the married couple had little say. The book does not contain any glaring errors except the inconsequential one referring to Diwali instead of Baisakhi, as the day of the creation of the Khalsa. A serious flaw in the book is the considerable degree of repetition of facts especially in the latter part of the book. Careful editing should have eliminated this shortcoming.

Overall, the book is highly informative and enjoyable. The impressive list of references indicates a diligent research effort. I would recommend the book to those Sikhs anxious to learn about their social history and heritage and to any scholars of the history of the PUNJAB.

Dr. Gurnam Singh Sidhu

### THUS SPAKE THE TENTH MASTER

*Mitar Piare nun . . . . .*

O Love,  
I tell Thee of the state of Thy lovers!  
Separated from Thee,  
The cosy bed hurts,  
And the high mansions sting  
like a snake.

The goblet pierces  
Like a lance,  
The cup strikes  
Like a dagger,  
And the meats tentalise  
Like a butcher's knife.

With Thee, O love,  
I'd prefer to sleep on the hard ground:  
For, cursed is the living with those  
Whom one loveth not.\*

(Khayal)

### RASAVAL CHHAND — Vachittar Natak

Dazzles the sparkle of His Sword,  
Who's utterly dreadful, and is contained  
not by the elements.  
And when He performeth His death-dance,  
How dolefully His bells toll and knell!  
He, the Holy, Four-armed One,  
Of a lustrous hair-bun,  
He wieldeth the Mace and the Club,  
And brusheth the swollen head even of Death.  
His Auspicious Tongue is of blazing fire.  
His Jaws are sheer dreadful:  
When shrieks His horrid Conch, the whole universe  
reverberates with its raucous notes.  
Auspicious and Holy is His dark Beauty,  
Which embellisheth each and every abode.  
How magnificent is His Pure Form,  
Yea, He is the Holiest of the holy.

(Translated by Dr. Gopal Singh†)

\*The original reference is to the Heer Story, in which Heer was married off to a Khera against her wishes, but who refused to live in wedlock with any but her lover.

†Dr. Gopal Singh (High Commissioner of India in Guyana), the celebrated author of the translation of "Guru Granth Saheb" into English free verse, has now completed an equally remarkable work - an English translation of the "Selections from the Dasm Granth" - which is currently being published by the Punjabi University, Patiala, who are also bringing out his "History of the Sikh People" in two volumes.



*It has been said of Sikhs that they are too busy making their history to record it. With the exception of a small number of dedicated scholars (such as Prof: Ganda Singh, Khushwant Singh, etc.) this is unfortunately true, particularly in North America. This situation need not continue for there is a significant amount of published material available for the researcher of Sikh history in the United States and Canada. The difficulty is that such materials are scattered over a seventy year period, often to be found in obscure journals or in special collections. In order to promote and facilitate research by Sikhs on Sikh history, the Sikh Sansar will reprint a series in successive issues that is perhaps the most extensive bibliography now available on South Asian immigration to North America. Originally compiled and annotated by an anthropologist working among California Sikh communities, the bibliography has been expanded for SIKH SANSAR and a section added on archival resources. We hope that making such resources available will create an interest in the history of Sikh immigration and settlement in North America and stimulate further research. The author and editor realize that this initial bibliographical effort is only a beginning. We encourage our readers to bring to our attention additional citations of articles, books, and pamphlets which may have been overlooked. We further urge anyone who knows of the existence or location of other types of historic materials (such as family histories, legal documents, correspondence, diaries, photographs, tape recordings, etc.) which could be made available for study and cataloging to contact Sikh Sansar. In this way we can add to our knowledge and understanding of Sikh history in North America and preserve the story of our struggles and successes for future generations.*

Chief Editor

## MATERIALS FOR THE STUDY OF EAST INDIAN HISTORY IN NORTH AMERICA ---- continued

by

BRUCE LA BRACK

South Asia Program

Syracuse University

### II. IMMIGRATION

Lockley, Fred. "The Hindu Invasion: A New Immigration Problem," THE PACIFIC MONTHLY. May, 1907 - pp. 584-595. U.C.B-Bancroft.

This is one of the more extensive and balanced articles available from the early 1900's on East Indian immigration. Many verbatim quotes from immigration officials, mill owners, politicians, and the migrants themselves provide insights normally lacking in news accounts of this period. Many economic and social aspects are touched upon, and the author makes distinctions between Sikh, Muslim, and are touched upon, and the author makes distinctions between Sikh, Muslim and Hindu religious and cultural backgrounds. In the final analysis, Lockley appears to have doubts that continued large-scale immigration of East Indians is desirable.

"The Hindu Invasion," COLLIERS. 155:1 (March 26, 1910), p. 15. UCB.

An example of the "scare" literature concerning East Indian immigration, the article notes that "popular sentiment in California" favored the activities of the Asiatic Exclusion League. Connections between the immigration and violations of the contract labor law are hinted at, but no direct evidence is found.

Scheffauer, Herman. "Tide of Turbans," FORUM. 43(June 1910), pp. 616-618, UCD.

"Again on the far outposts of the western

world rises the spectre of the Yellow Peril and confronts the affrighted pale-faces." In this journalistic piece typical of the era, Scheffauer discusses the "Hindoo" migrations to the Far West and the fact that under existing treaties of the time, no legal bar could be set up against their immigration.

"Hindu, the Newest Immigration Problem," SURVEY. 25(October 1, 1910), pp. 2-3. UCD.

This article attempts to draw a parallel between the opposition to Japanese immigration and the growing resistance to "Hindu" immigration. The figures are exaggerated, claiming that 5,000 Hindus entered through San Francisco in the "past twelve months" (1909-1910). Typical of the period, this genre of news story is summed up in the comment that Hindu immigration is "... likely to put to a severe test the civic and religious forces which are faced with the new duty of Americanizing and evangelizing them."

U.S. Department of Labor. Bureau of Immigration. REPORTS, 1910-1926. (Can be consulted by requesting Record Group 85, Hindu Immigration into the United States and Canada for the period 1910-1914, File Nos. 52903/110,, 52903/110A, 52903/110C, and 52903/110D from the National Archives and Records Service, General Services Administration, Washington, D.C. Data from 1914-1926 are also in Record Group

85, File Nos. 53854/133, 53854/113A and 53854/113B.)

Although a good source for statistical and descriptive data, the reports are often accompanied by prejudicial and biased interpretations.

Millis, H. A. "East Indian Immigration to British Columbia and the Pacific State," *AMERICAN ECONOMIC REVIEW*. 1:1(March 1911), pp 72-76. UCD.

East Indian immigration is viewed as "the most recent problem of Asiatic immigration" and is traced to the southward movement of East Indians from British Columbia to Washington, Oregon and California. While noting the harsh working conditions and privations of these early Indian groups, Millis concludes that due to their low levels of literacy, "strange" cultural practices and lack of technical skills, they should be excluded from further immigration into the United States. As is typical of the reports of this period, the Sikhs, who constituted over 85% of the East Indian population in Canada and the U.S., were regarded as "turbaned Hindus."

Millis, H.A. "East Indian Immigration to the Pacific Coast," *SURVEY*. 28:9(June 1, 1912), pp 379-386. UCD.

This article is based on a 1909 survey of the employment, earnings, salient characteristics, and life styles of the East Indian laborers in the U.S. conducted while the author was Superintendent of the U.S. Immigration Commission's investigations in the Rocky Mountain and Pacific Coast states. "The Assimilative qualities of the East Indians appear to be the lowest of those of any race in the West."

*ANNUAL REPORT OF THE COMMISSIONER-GENERAL OF IMMIGRATION, FOR FISCAL YEAR ENDED June 30, 1913*. Washington, D.C.: U.S. Government Printing Office, 1913. UCB-Documents.

This document contains the annual report of the Seattle District Commissioner of Immigration. The Commissioner wrote, "It may be of interest to note that there are no Hindu laborers admitted through this district, excepting those arriving from the Philippines. Our officers have most effectively applied the existing law as against the admission of Hindu laborers arriving from their native country, and so effective has been the application of the law, that there are no more arriving." Soon thereafter, Immigration Service rules were revised to include Hindu arrivals from the Philippine Islands. This rule revision is an excellent example of the type of anti-Indian legislation continually enacted from 1907 through

the early 1940's.

Sihra, Nand Singh. "Indians in Canada: A Pitiable Account of Their Hardships by One Who Comes from the Place and Knows Them," *MODERN REVIEW* (Calcutta). 14:2(August 1913), pp. 140-149. UCB.

Written in response to discriminatory immigration practices of the Canadian government, Sihra notes the special hardships faced by the first East Indian settlers, including the economic situation and trade union pressures against "Orientals". The author's main discussion centers around the differential application of immigration laws which prevented men from bringing their families or relatives to Canada to join them. Several letters of support and newspaper articles concerning the East Indian immigration situation are reproduced in entirety.

U.S. Congress. House. Committee on Immigration and Naturalization. *HEARING, RESTRICTION OF IMMIGRATION OF HINDU LABORERS*. 63rd Congress, 2nd Session (February 13 to April 30, 1914). Washington, D.C.: U.S. Government Printing Office, 1914. 184pp. UCB-Documents.

Anti-East Indian forces included prominent journalists, labor leaders, and immigration officials. These same groups succeeded in passing exclusionary legislation three years later in the form of the "Barred Zone" Immigration Act of 1917. The dominant themes of these proceedings are economics and race. The evaluation of the skills and culture of East Indian immigrants is wholly negative.

"Sikhs Besieging Canada," *THE LITERARY DIGEST*. 49:3(July 18, 1914), pp. 94-95. UCD.

This is an ambivalent "foreign comment" on the status of the ship *Komagata Maru* and the arguments related to allowing its East Indian passengers to land. At the time of this report, the final decision to prevent disembarkation had not been made.

Misrow, Jogesh C. *EAST INDIAN IMMIGRATION ON THE PACIFIC COAST*. San Francisco: R and E Research Associates, 1971. 46pp. (Originally published May 1915). UCD.

The author, an official Hindustani interpreter for the U.S. Bureau of Immigration in Seattle, 1910, 1914, presents one of the best portraits of the legal and social conditions of East Indian immigrants. Beginning with a historical survey, he then reviews the constitutional issues of Canadian immigration policy, the economic, social and political status of East Indians in 1915, and sources of the agitation for exclusion. In the

final chapter, he suggests solutions to the problems including selective (restrictive) immigration by mutual consent and naturalization of East Indians already in the United States.

Singh, Pardaman. *ETHNOLOGICAL EPI-TOME OF THE HINDUSTANEES OF THE PACIFIC COAST*. Stockton: Pacific Coast Khalsa Diwan Society, 1922. 32pp. UCB.- South/South-east Asia Library.

In a quasi-scholarly argument advocating the thesis that "Hindus" (including Sikhs and other North Indians) in the United States are Caucasians (or "Aryan"), Singh demonstrates extensive familiarity with the literature of the day. It was apparently intended as public relations to combat the then active Hindu authors who sought to limit the designation "Caucasian" to high castes (i.e., Brahman and some Kshatriya groups). The publication was sponsored by the Sikh Pacific Coast Khalsa Diwan Society.

U.S. Congress. *RATIFICATION AND CONFIRMATION OF NATURALIZATION OF CERTAIN PERSONS OF THE HINDU RACE*. Hearings before the Committee on Immigration, December 9 and 15, 1926. 69th Congress, 2nd Session, on Senate Joint Resolution 128. Washington, D.C.: U.S. Government Printing Office, 1926. 47pp. UCB-Documents.

These hearings centered around the restoration of citizenship to East Indians naturalized between 1906-1923 who had subsequently lost their citizen status as a result of the Thind case. An exhibit letter from Taraknath Das raised the additional issue of American-born women married to East Indian men becoming "stateless persons." These hearings produced no results and East Indians in the U.S. remained without citizenship until after World War II.

Morse, Eric Wilton. *IMMIGRATION AND STATUS OF BRITISH EAST INDIANS IN CANADA: A PROBLEM IN IMPERIAL RELATIONS*. M.A.: Queen's University, Kingston, Ontario, 1936.

East Indian immigration to Canada is viewed as essentially a political problem. The major question is how to bar or further stem "undesirable" immigrants without creating legal and social issues in British India. The crux of the problem was that either Indians were British subjects and entitled to free movement through the Empire or they were not equal citizens.

U.S. Congress. House. Immigration and Naturalization Committee. *INDIA-BORN RESIDENTS OF THE U.S. REQUEST FOR NATURALIZATION*. Hearings, 76th Congress, 1st

Session, on petitions by natives of India for legislation to include natives of India . . . to naturalization. June 21, 1939. Washington, D.C.: U.S. Government Printing Office, 1939. 19pp. UCB-Documents.

The statements of this hearing fit into two categories: First, the majority of the testimony by East Indians and anthropologists asserting that the peoples of North India are of Caucasian background, and; secondly, a statement from the American Federation of Labor requesting continued exclusion of all Asians. Public sentiment was overwhelmingly anti-Asian at this time and ethnological facts were conveniently ignored.

Singh, Anup. "Quota for India Too," *ASIA*. 44(April 1944), p. 157. UCB.

The author asks for the same rights for East Indians as those recently granted to the Chinese. Singh recounts the history of exclusion, reviewing the Barred Zone provision of 1917, and the Sutherland decision in the Thind Case, 1923.

Rao, P. Kodanda. "Indians Overseas," *THE ANNALS OF THE AMERICAN ACADEMY OF POLITICAL AND SOCIAL SCIENCE*. 233(May 1944), pp. 200-207. UCB.

This survey includes reference to East Indians in the United States and Canada as part of a larger view of South Asian world migration. The author sees many of the problems of the immigrants as basically economic. Reduced economic situations keep the status and welfare of immigrants at a low level and economic arguments are seen as the basis of exclusionary legal barriers. He summarizes the situation saying, "When it is increasingly realized that economic problems need economic solutions and not racial ones, the handicaps of Indians because of their race will diminish, and their status will improve."

Chandrasekhar, S. "Indian Immigration to America," *FAR EASTERN SURVEY*. 13(July 26, 1944), pp. 138-143. UCD.

Written in support of the Luce-Cellar bills, then pending in Congress, which would assign quotas for the immigration of Indian nationals. A review of the first immigrations to Canada and America is presented, as well as later discriminatory legislation, legal implications, and the effects of the Thind case in which Indians were denied citizenship on the basis that they were not "free white persons." The author concludes that the restoration of a limited quota system for India would hardly cause America any problem and, more importantly, such action would demonstrate to Asians that their faith in American fair play and justice was justified.

U.S. Congress. Senate. Committee on Immig-



ration. **TO PERMIT THE NATURALIZATION OF APPROXIMATELY THREE THOUSAND NATIVES OF INDIA.** Hearing before a subcommittee of the Committee on Immigration, 78th Congress, 2nd Session, on Senate Bill 1595. September 13 and 14, 1944. Washington, D.C.: U.S. Government Printing Office, 1944. 53pp. UCB-Documents.

East Indian associations represented at these hearings included the India Welfare League, India Association for American Citizenship, and the National Committee for India's Freedom. This document contains some interesting demographic information on the number and distribution of East Indians in the United States. At this time, the primary concern was obtaining citizenship for those East Indians already in the country, including those who entered illegally after 1923.

U.S. Congress. House. Committee on Immigration and Naturalization. **TO GRANT A QUOTA TO EASTERN HEMISPHERE INDIANS AND TO MAKE THEM RACIALLY ELIGIBLE FOR NATURALIZATION.** Hearings before the Committee on Immigration and Naturalization, House of Representatives, 79th Congress, 1st Session (March 7, 8, 13, 14, 1945). Washington, D.C.: U.S. Government Printing Office, 1945. 151pp. UCB-Documents.

The bills under consideration here (HR 173, 1584, 1624, 1746, 2256, 2609) illustrate a shift in emphasis from the earlier demand for simple naturalization of resident East Indians to support of legislation making all South Asians of the Indian sub-continent eligible for citizenship. The effects of East Indian public relations and political organization are evident. India's war contribution to the Allied effort is recognized, as is India's potential economic power in a post-war Asia. The large number of individuals and American organizations who wrote or testified in support of the bills demonstrate significant changes in the nation's attitude towards East Indians. In 1946, a little over a year before India's independence, the Cellar Bill was passed, allowing East Indians naturalization and immigration privileges denied since 1917.

U.S. Congress. Senate. Committee on Immigration. **TO PERMIT ALL PERSONS FROM INDIA RESIDING IN THE U.S. TO BE NATURALIZED.** Hearings before a subcommittee of the Committee on Immigration, April 26, 1945. 79th Congress, 1st Session. Washington, D.C.: U.S. Government Printing Office, 1945. UCB-Documents.

This document contains extensive listings of individuals and organizations concerned with the pending Langer Bill (S. 236). All but a few favored

permitting naturalization of East Indians.

Singh, Gurdial. "East Indians in the United States." **SOCIOLOGY AND SOCIAL RESEARCH.** 30(January-February 1946), pp 208-216. UCD.

This is a summary of East Indian immigration history and distribution in the United States to 1946, when "the fewer than three thousand East Indians . . . are barred from American citizenship through no fault of theirs ...." The article was written with heavy overtones of indignation against denial of citizenship for East Indians.

Kondapi, C. **INDIANS OVERSEAS: 1839-1949.** London: Oxford University Press, 1951. 558pp. UCD.

A standard work on South Asian migration, the book contains short summaries on immigration to Canada (pp. 207-209) and the United States (pp. 209-211), as well as an extensive, although dated, bibliography.

"The Gadar Party," **REPORT OF THE SENATE FACT FINDING COMMITTEE ON UN-AMERICAN ACTIVITIES TO THE 1953 REGULAR CALIFORNIA LEGISLATURE.** Seventh Report of Un-American Activities in California. Sacramento: California State Printing Office, 1953. pp. 213-246. UCD-Documents.

Although marred by the rhetoric which characterized the "red scare" literature of the McCarthy era, this account of the Ghadar Party formation and its California operations is generally accurate. The interpretation that it became primarily a Communist organization is open to serious question, although some ex-Ghadarites had CPI (Communist Party of India) contact in the Punjab.

Jacoby, Harold S. **WHY SO FEW EAST INDIANS?: A STUDY IN SOCIAL RENITENCY.** Unpublished manuscript (ca. 1954). UCB-South/South-east Asian Library. 20 pp.

Examining the factors resulting in a much lower East Indian population than might be expected given the size of South Asia and the history of other non-European immigrations to America, Jacoby stresses the political, legal, and social constraints on East Indian movement to the Americas.

"Indian Emigrants in Canada," **ILLUSTRATED WEEKLY OF INDIA.** (January 15, 1967), pp. 14-15. UCD.

By 1967, nearly 14,000 Indians had migrated to Canada, half of whom settled in British Columbia. This doubled the number living there since 1961. Canada's need for professional and skilled people to meet her rapidly expanding manpower need is seen as the main impetus for migration.



Hess, Gary R. "The Hindu in America: Immigration and National Policies and India, 1917-1946," *PACIFIC HISTORICAL REVIEW*. 38(February 1969) pp. 59-79. UCD.

Hess gives an excellent and comprehensive account of discriminatory practices against East Indians in America, from the beginnings of agitation for exclusion to the re-opening of South Asian immigration quotas, including such topics as denial of citizenship, adoption of anti-Asian attitudes by the American Federation of Labor and the Exclusion League. The author also examines the role of the India Welfare League in fighting racial intolerance by using a combination of legal means and astute public relations to gain greater recognition of South Asians in the 1940's. The footnotes to this article contain references to the most important published sources of the period, including the Congressional Record, Archives of the Indian National Congress,

and the articles of the *Modern Review* (Calcutta).

Pannu, Gurdial Singh. "Sikhs in Canada," *SIKH REVIEW*. 18:203(October 1970), pp 41-45.

This is a capsule history of Canadian Sikh immigration stressing the Komagata Maru incident of 1914 in which a shipload of Sikhs were denied entry into Canada. After waiting aboard for two months, over 300 Sikhs returned to India only to be fired upon after disembarkation, with a result of 18 dead and 25 wounded.

Cowasjee, Saros. "Indians in Canada," *ILLUSTRATED WEEKLY OF INDIA*. 92:2 (January 10, 1971), pp.16-17. UCD.

The article provides a summary of immigration problems for early East Indians coming to Canada and a broad overview of the contemporary policy of the Canadian Department of Manpower and Immigration. A few passing references to inter-community friction within India Associations are given.



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